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A STUDY OF
CENTRAL AUSTRALIAN MUSIC

BY

CATHERINE J. ELLIS

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Catherine J. Ellis

SUMMARY

The thesis is divided into four parts, each dealing with a different aspect of the work on Australian aboriginal music.

Part I discusses some of the early writings on the Australian aborigines, and some of the prevalent misconceptions about their music. A brief account of the social structure of the Aranda tribe of Central Australia is included.

Part II contains musical transcriptions and analyses of the sacred songs of the Aranda tribe. Recordings, transcriptions and translations of song-texts and myths are the work of T.G.H. Strehlow. There are 159 pages of my own musical transcriptions as well as a thirteen-page catalogue consisting of 121 rhythmic patterns, each extracted from one regular, isorhythmic verse. This catalogue of rhythms provides much useful information on rhythmic idioms current throughout Central Australia. There are only eight irregular verses, with free rhythm, which are not included in the catalogue. The general characteristics of Central Australian music have been discussed, and intervals in frequent use in the music described. These intervals were arrived at by a method of filming the sound-waves of portions of thirteen verses, measuring the frequencies and graphing the results. Fourteen graphs are included, and eleven of these have the appropriate transcriptions added in such a way as to make possible accurate checking of both pitch and rhythm. Although a scale-pattern is not enunciated it is clear that the intervals used are quite different to those commonly found in western music.

Part III is concerned with Australian aboriginal music as it has been found by workers in other areas. After comparing the

work of Trevor Jones on Arnhem Land music, E. Harold Davies on the music of Central and Southern Australia, my own work in collaboration with N.B. Tindale on the music of the Tangane-kald tribe of the south-east of South Australia and the Pintubi tribe of Central Australia (one transcription is included), Richard A. Waterman's work on the music of the Yirkalla tribe of Arnhem Land, and A. Moyle's writing on Tasmanian song-styles, it was found that the one basic musical idiom was common throughout these areas. There are many interesting regional differences.

Part IV, the conclusion, is concerned with the present-day position of aboriginal music, and the possibilities of cultural assimilation.

A STUDY OF
CENTRAL AUSTRALIAN MUSIC

Preface

There are few guides for the ethnomusicologist. In a study which is of recent development, it is always difficult to know the best methods of approach, and those which will be most useful for co-ordination of results in years to come. It was therefore felt advisable, when starting this research at Adelaide University in 1957, to ignore for the moment all previous work on the music of the Australian aborigines, and most other writing on ethnomusicology, in order to develop my own methods as they seemed best to fit the subject. It was not until all the present transcriptions were completed that I began to study previous work in this field. It is hoped that a new approach to this music may help to clarify many points which have been hitherto misunderstood as a result of much unreliable material, some of which is discussed in Part I of this thesis. The first two years of my research were spent attempting to discover suitable methods. Since at no time did I come under the particular influence of any experienced worker in primitive music, any mistakes and shortcomings must be counted my own.

This study has been possible as a result of the work already completed by T.G.H. Strehlow, M.A., both in Central Australia and at the University of Adelaide. Primarily a linguist, Mr. Strehlow has collected a large quantity of material from native informants belonging to the Aranda-speaking tribes of Central Australia. This includes myths, information on language structure, notes on social customs and family trees, and, among other material, with some of which I may not be familiar, extensive recordings and films of the sacred ceremonies. The verbal texts of these recordings had already been transcribed by the time I started this work, and these texts together with the recordings, were the material supplied for my early research. Apart from the music presented in this work, I also at this time corrected all the musical examples in Mr. Strehlow's most recent work - Songs of Central Australia - which is to be published shortly.

As the research progressed, and my own material expanded, many

questions of an extra-musical nature arose which I myself could only have answered by conjecture. However, in reply to my many queries, Mr. Strehlow has generously supplied valuable information which has greatly added to the general interest of this work. Much of the material thus quoted is as yet unpublished and I am greatly indebted to Mr. Strehlow for having so willingly made this and his recordings and transcriptions of the texts available for my study.

Research in any branch of ethnology rarely retains the conventional subject boundaries. Although usually a specialist in one aspect of the whole, the researcher is obliged to acquire at least a working knowledge of other aspects which are inextricably combined in primitive cultures. I am therefore very grateful to Mr. James McNeill, M.A., A.Inst.P., Department of Natural Philosophy, Glasgow University, for his valuable tuition in mathematical matters, together with much advice and expenditure of time and energy.

The past two years' work have been possible as a result of a grant generously made available by the University of Glasgow, for which I wish to express my warm appreciation.

Catherine J. Ellis.

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PART I

INTRODUCTION

An Approach to the Study of Aboriginal Music

Do we ever stop to think about how an Australian aborigine must feel when he first hears western music? Do we realise how difficult it must be for him to understand non-functional music? After his own single line of melody, with its strange completeness, he must find our harmony and instrumentation confusing. Does the aborigine understand our scale structure? If he does, it should indicate that his own scales are either the same as ours, or closely related. Experiments carried out in Central Australia seem to indicate that our conception of intervals was incomprehensible to the natives, although the author arrived at a different conclusion.¹

The differences between any exotic music and western music can clearly be seen when attempts are made to reduce the foreign music to our own notational system. The closer the two cultures are to one another, the more easily they can be compared. The more remote the two become, the more difficult it is to compare them. It becomes a process of moving from the known to the unknown. This adjustment takes time, patience and a great deal of sympathy. These three points have very often been ignored by western musicians who set out to study the music of other peoples.

Unfortunately, there has been handed down to us from the nineteenth century, a belief that western culture is supreme in all aspects, and that any other culture, especially that of a so-called primitive society has no value except as a curious example of how backward are the owners of such a culture.

We are rather shocked when we read that

"The Australians love their song, a thing monotonous and of indefinite rhythm, constantly repeated in a minor key, which scarcely strikes the European ear as being beautiful. In return they are quite insensible to the charm of our melodies".²

-
1. E. Harold Davies, 'Aboriginal Songs of Central and Southern Australia', Oceania, (Sydney, 1932), 467.
 2. Richard Wallaschek, Primitive Music, (London, 1893), 38.

But have we progressed far in our thinking since then? I can say that the general Australian public has not moved far from this opinion in a subject which is of more consequence to them than to any other people. This fact proves to be one of the greatest difficulties to be overcome in writing on the subject of Australian aboriginal music.

To present the music in a form which is lucid to western musicians it is necessary to attempt musical transcriptions of the native songs. These transcriptions inevitably fall short of the performances, some of which are most thrilling. The problems that constantly arise in transcribing cannot be completely solved. A compromise must be made between detail and musicianship.

It is necessary to remember that, unlike our own music, the aboriginal music has a very important place in daily life. Because of this, it is unwise to attempt to understand the music without first having some knowledge of the aborigine himself. Music is intimately linked with his ancestry, with his totem, with the countryside around him, the animals, the birds, the plants. It serves a definite purpose in his life: the bringing of rain, the increase of his totemic brother, the magic of healing or wounding, the winning or losing of battles.

There are three distinct groups of aboriginal music. The first and largest group consists of the sacred and secret ceremonies. These songs have no connection with pure entertainment, but are functional songs. The ceremonies are performed to commemorate some event or events connected with the totemic ancestors or for the increase of the totemic creatures. The songs and ceremonies of this group are known and witnessed by initiated men only.

The second type of music is the semi-sacred, of which there is a large amount. Unfortunately these songs have not been recorded. They were sung at the initiation ceremony of a young boy, and were performed by the men while the women danced.

The third type is the non-sacred or pure-entertainment music. The songs comprising this group are the only form of Australian aboriginal music that can be performed by any person - man, woman or child - any time, and at any place. The sacred and semi-sacred songs were performed in full only at the appointed ceremonial ground, and were never sung by men who were not initiates of that totem at that particular place. The non-sacred songs are traded freely between tribes. It frequently happens that these songs cross language borders, and sometimes the new owners do not even know what the words of the song mean. These songs spread very easily. One of the better known, perhaps more publicized, forms of these entertainment evenings is the corroboree, which is really a folk-dance evening. All the able bodied men dance for three to four hours continuously while the women and children sing.

Music also plays a part in the hum-drum existence of daily life. Basedow notes that natives sing for their own pleasure. He also adds this interesting comment:

"It is common practice among the tribes of Australia, for one individual to carry on conversation with another by singing the words. When, for instance, it is the intention of the person engaged in conversation to make the matter as little noticeable as possible, or when they want to impart information to each other without attracting the attention of a third party, they clothe their words in song. And the same is also done when a third party is to be criticized. Moreover, it is for exactly similar reasons that all communications which are supposed to be carried on with superhuman beings are chanted or crooned, in order that the Evil Spirit's attention may not be drawn to the fact."

That it is possible thus to disguise communications proves amply that daily music-making is a normal occurrence.

1. Herbert Basedow, The Australian Aboriginal, (Adelaide, 1925), 385.

Some Early and Recent Writers on the Australian Aborigine

"..... the tendency of the writers of our own day is to approach the traditions of the past without vision, without heart, and too often, without brain. Tradition is a marsh-fire lighted by memory and imagination combined, and it reveals its secret only to those who seek it with equal courage and respect."¹

There are a few writers in Australia who have spent a lifetime of research among the natives of Australia; writers who have gained the respect and affection of these natives, who have lived with their dark companions, have adopted their ways of life and have been welcomed into the native society. These few writers have brought back to us invaluable accounts of the way of life as it was before white man set his foot on Australian soil. They have written, and are still writing, with great warmth and a depth of understanding that is granted to few. They have made a most valuable contribution to our own culture and have made possible, for those of us who are not on such a confidential footing with our fellow Australian, an understanding of these people which would not otherwise have been possible.

These dedicated people started at a distinct disadvantage for several reasons. The first of these is that our ideas about the natives were already firmly fixed in our minds from earlier writers. The second is that these workers had to deal with natives who had long since become displeased with the treatment meted out to them by the white man.

Europeans depended, for their early knowledge of the Australian aborigine, on the accounts published by travellers with whom the natives of Australia came in contact. Unfortunately these travellers conveyed a very poor impression of the natives.

One such traveller, Charles Wilkes, describes the natives as

1. Sir Hall Cain, The Life of Christ, (London, 1938), 93.

"most wretched-looking beings, and incorrigible beggars ...

They are difficult to manage, taking offence easily when they are ill treated; and if one attempts to control, thwart or restrain their wandering habits they at once resort to the woods, and resort to their primitive mode of life ..."¹

Wilkes goes on to claim that they are not distributed into tribes, that they have no social organization other than numerous individual family units and that they become violent if teased. He quotes the music of several songs one of which I will refer to later.² It is worth quoting here the text from this song; by comparison with the texts that appear later in this work, it will be seen how ridiculous is the following. However, it must never be forgotten that this is one of the early impressions the world received of the Australian native.

"Abang abang abang abang abang abang abang a
gumbe-ry jah jun gun relah gumbe-ry jah jun gum relah
bang abang abang abang abang abang abang abang a."

No translation is offered for this!

Fortunately for people dependant on these sources for their information, there have been some worthwhile writings on the subject, even though they are far outnumbered by their more crude counterparts. We find Captain Sturt's ideas refreshing and feel comforted by the fact that in all his journeys there was never any native blood shed (a fact that has rarely been recorded elsewhere in early writings). As his comments about the conditions existing in 1848 are applicable to those of the present day, some of them are worth quoting here.

"The repeated collisions between them [the natives on the Murray river] and the Overlanders had kindled a deep spirit of revenge in their breasts, and although they suffered severely in every contest, they would not allow any party with stock to pass along the line of the river without attempting to stop their progress; and there can be no doubt that, in this frame of mind, they would have attacked the station next the river if they had been left to themselves,

1. The U.S. Exploring Expedition 1838-42, ii, (London, 1845), 184.

2. See p. 10.

and with their stealthy habits and daring, would have been no mean enemy on the boundaries of location. The character and spirit of these people is entirely misunderstood and undervalued by the learned in England, and the degraded position in the scale of human species into which they have been put, has, I feel assured, been in consequence of the little intercourse that had taken place between the first navigators and the aborigines of the Australian Continent. I have seen them under every variety of circumstances - I have come suddenly upon them in a state of uncontrolled freedom - have passed tribe after tribe under the protection of envoys - have visited them in their huts - have mixed with them in their camps, and have seen them in their intercourse with Europeans, and I am, in candour, obliged to confess that the most unfavourable light in which I have seen them, has been when mixed up with Europeans.

That natives of the interior have made frequent attacks on the stations of the settlers I have no doubt; very likely, in some instances, they have done so without any direct provocation, but we must not forget their position or the consequences of the extension of boundaries of location to the aborigines themselves. The more ground our flocks and herds occupy, the more circumscribed become the haunts of the savage. Not only is this the inevitable consequence, but he sees the intruder running down his game with dogs of unequalled strength and swiftness, and deplores the destruction of his means of subsistence. The cattle tread down the herbs which at one season of the year constituted his food. The gun, with its sharp report, drives the wild fowl from the creeks, and the unhappy native is driven to despair."¹

Until the present time there has been very little written about the music of the aborigine, except for the accounts contained in travellers' reports. There is valuable work being done in this field at Sydney University and my own work, which, until my departure from Australia, was carried out in Adelaide University. Other than these two sources I am unaware of any detailed research in aboriginal music taking place in Australia.

With this small number of workers in the field of aboriginal music, and the frequent inaccuracy of the accounts of travellers good material is limited. I was therefore most surprised to find a section in Wallaschek's

1. Narrative of an Expedition into Central Australia, v & vi, (London, 1849) 211-213.

Primitive Music which makes good use of the material then available:

"As a rule the Australian songs begin in high, loud tones and end in deep, soft ones, while the rhythm is given by boomerangs, drums or sticks, one of which is held across the breast and beaten with the other. They have of course, some instruments of definite tone; in Port Essington and Port Jackson they have a small bamboo flute, the tones of which are considered musical in Australia.

...Howitt divides Australian music into three classes: dance music, descriptions of comic and pathetic events which may have interested the composer and a fairly large class of songs which 'are connected with the practice of magic'. The simple and somewhat monotonous songs appear to the novice at first to possess little melody, but even he gradually sees how powerful an impression they make on the natives.

The character of Australian music depends a good deal on its rhythm, which is strongly marked and very irregular, full of sudden changes and often alternating between duple and triple time; these changes are brought about by a slackening of the tempo and a curious gliding from one tone to another, not unlike the slow tuning of a violin string.

...Unfortunately nothing as a rule is done to encourage the peculiar productions of savages, and Howitt regrets that we know so little of the songs of the blacks as they might afford us welcome information about their mental capacity, their intelligence and imagination. To most people they are unmeaning and barbarous chants, and to the missionaries, who are in a position to learn more than any others about them, they are merely a sign of heathenism, and must therefore be altogether pushed into oblivion and forgotten. The effect of this, must be that sooner or later they will be completely lost."¹

Wallaschek's description is in most respects remarkably good. The songs do usually descend and decrease in intensity until they fade away. The beating is usually on boomerangs or sticks and sometimes, depending on the area, on drums. However, I am not aware of the existence of the flute described in this passage.

1. Wallaschek, 38 and 39.

In dividing the music into classes, Howitt has at least the right idea. I do not know what is meant by "dance music", as to my knowledge all music is accompanied by dancing or miming. The secret songs, of which nothing was then known, constitute probably the largest and certainly the most important class of Australian aboriginal music. This will explain my objection to an earlier passage in the book, which states that one of the most important of the songs is the "Corroboree".

My own experience of the rhythm is that there is never any change of tempo, but that the underlying common unit is often exceedingly difficult to identify. For instance, it can be very confusing to have a $\frac{1}{8}$ bar in the midst of a section consisting otherwise of $\frac{4}{4}$ rhythm. At first it is excusable to feel a change of tempo. However, with due patience, I have invariably found an underlying common unit. In the case just mentioned the quavers of each bar would be performed at the same speed.

The last remarks that are quoted from this passage are unfortunately altogether true. It is now a race against time to collect what remains of the native music. Especially is this so in the case of the sacred songs. The older men of the tribe have long since ceased to teach the young men these songs, because the latter associate freely with Europeans.

A letter I received from Norman B. Tindale, Curator of Anthropology, South Australian Museum, which refers to recordings of the music of the Tanganekald tribe of the Coorong in South Australia makes clear how right Wallaschek's predictions were:

"I would be pleased to hear whether the material sent was of interest. Unfortunately the singer was an aged man, the last of his tribe, so that it is probably not as well sung as would have been possible if younger voices had been available."

As the recordings referred to here were taken in 1937, the condition will presumably have worsened since then.

Three musical examples quoted from Wallaschek's book can be seen on p. // . They are greatly reduced in value owing to the omission of the name of the area from which they were collected, and also any information regarding the nature of the songs and their function.

Example 1 - Beckler

The example is quite foreign to the music with which I am familiar. Almost certainly it has been "Europeanized".

Example 2 - Wilkes

This example appears to be more plausible. Here there is both a definite tonic feeling and the characteristic descending tonal pattern. It is unlikely that it was a regular $\frac{2}{4}$; however, some such examples can be found in my transcriptions, and Trevor Jones states that 50% of his transcriptions are in either duple or quadruple time.¹ It is also characteristic of the known music of the aborigines that the song commences with an upbeat and that it has a regularly recurring rhythmic pattern.

Example 3 - Freycinet

This example appears less accurate than that of Wilkes. It is unlikely that the song would conform to our F major key, with its tonal centres involving a "tonic" and a "dominant". This suggests either preconceived ideas about the music, or later "tidying" to fit European principles.

Recently Trevor Jones published some of the results of his research on Arnhem Land music.² He finds that in Arnhem Land there are two classes of musicians who claim professional status. They are the songman and the didjeridoo player.

The songman actually creates new songs and he is trained from the early years of his life to fulfil this important function. This practice is unknown in Central Australia but is referred to in many of the early writing that I have already mentioned. As these writings were mainly (one presumes) about the natives of New South Wales (few other natives having then been

1. Trevor Jones, 'Arnhem Land Music', Oceania, xxviii, (Sydney, 1957), 23.

2. Oceania, xxvi (1956), 252 and xxviii (1957), 1.

EXAMPLE 1. (BECKLER)

11



EXAMPLE 2. (WILKES)



EXAMPLE 3. (FREYCINET) LARGHETTO



studied) it is possible that the idea of a professional songman extends down the east coast. Over how much more of Australia this practice extends is not known.

About the didjerideo and its performer, Trevor Jones has much of interest to say.¹

"The didjerideo is by now world famous as the great musical achievement of the Australian aborigines. ...It is extremely difficult to classify among musical instruments, for its effect is due entirely to the incredible virtuosity of its players, and can in no way be inferred from subtleties inherent in its structure, which is simple to the point of crudeness.

The didjerideo is nothing more than a hollow tube of bamboo or other wood, from five to six feet long and about three inches thick, and sometimes fitted with a mouthpiece of wax or clay at one end shaped to take the player's lips. There is no fipple, no reed, no membrane, nor any other sound-producing device. It is simply a resonating pipe, into which the player blows, his lips vibrating as in a trombone or tuba. Yet in the hands of accomplished players the result is amazing in its subtlety and complexity.

Didjerideo players are trained from an early age and devote their life to their profession. Good players often become celebrities and go on "grand tours" around the district. Their services are eagerly sought by songmen and they are well paid.

The function of the didjerideo is to provide a constant drone on a deep note, somewhere between D flat and G below the bass clef. This drone is not a simple held note, but is broken up into a great variety of rhythmic patterns and accents by the skilful use of the tongue and cheeks. Nor is it constant in timbre, for many different tone-colours are achieved by altering the shape of the mouth cavity and the position of the tongue and by shutting off various parts of the anatomy which act as resonating chambers for the human voice.

It is not, however, in the manipulation of the droned fundamental, nor in the slight rise and fall of pitch used to accent a rhythm, that the great skill of a didjerideo player lies, but in his use of two entirely different notes, which are alternated in rapid succession to form complex and fascinating

1. Oceania, (1957), 8.

cross-rhythms. These two notes are not haphazardly chosen, but invariably are pitched a major tenth apart, the upper note being the first overtone. The physical explanation for this overtone's being a tenth above the fundamental has not, so far, been found, but probably lies in the fact that the tube is slightly and irregularly conical. One would expect either the octave (for a conical pipe) or a twelfth (for a cylindrical pipe) to result, but the actual interval heard is never less than a tenth nor more than an eleventh.

The manner of using this blown upper note assumes two extreme forms in the north-east. The most usual method is to "touch off", as it were, the high note very lightly and in a clipped, staccato contrast to the long, sustained low note. Used in this way it sounds exactly like a high-pitched drum, for its strange resonance is quite explosively produced even though the accent imparted to the note appears to be very light. The two notes thus play elaborate counterpoints against one another. Unless one were told that both these notes were produced by the didjeridoo, one would swear a drum was being used; so agile is the constant switch from one note to the other that the low drone seems to continue unbroken in its rhythm. At the other extreme the upper note becomes a long, resounding blast, rather like a steam-boat whistle."

Trevor Jones's work is the first of its kind to be published in Australia. Unfortunately the music in Arnhem Land and that in Central Australia differ so greatly that little use can be made here of the one authoritative account of aboriginal music at present available.

Some Social Institutions of the Aranda Tribe

Until recently it was not realized that social structure, beliefs, legends and customs differed greatly from tribe to tribe. It is now known that many errors have been caused by this lack of understanding. Languages, customs and, indeed, the entire ways of life differ greatly from tribe to tribe, and often, even within one tribe, from group to group.

The following discussion applies only to the Aranda tribe of Central Australia, and uses information written by Mr. T.G.H. Strehlow,¹ most of which is published. I will therefore, when quoting, mention only the source, and T.G.H.S. for identification.

All large tribes were divided into a number of small groups. The social organization of any Australian tribe was not arranged so that one group might be master over another. Each group was organized so that members could make the best use of what meagre provisions Nature had made for their existence without having to interfere with neighbouring groups. Cooperation between groups was essential, especially in times of drought.

Over most of the Aranda area the eight-class kin-group system was in use. This consisted of a complicated method of dividing the family to ensure that social regulations - e.g. laws governing marriage - could be enforced, and the order of the society retained under all circumstances.

... "Every individual was born into one of eight named classes. Their inter-relationships may be set forth as follows: the first class was that of the speaker himself; the second was his father's; the third was his mother's; the fourth was that to which his cross-cousins belonged; the fifth was his wife's class; his wife's father and his wife's mother came from the sixth and seventh classes respectively; and the eighth contained his wife's cross-cousins. This system of kin-group classification determined the everyday behavior of each individual to all other men and women with whom he came into

1. Reader in Australian Linguistics, University of Adelaide, S.A.

contact. An Aranda man, for instance, had to regard all males and females of his own generation and in his own class as his "brothers" or "sisters", even if they were not blood relatives at all. He had to regard all men in his father's class, who were older than himself, as his "fathers" (or "father's brothers"; but the Aranda term is the same for both, i.e., "fathers"), and all older women in this class as his "father's sisters". Similarly he was legally entitled to seek out a wife for himself only from the females of one of these classes - that which I have just labelled the fifth class. Consequently, an Aranda man would address every other individual in his acquaintance by a kinship term; and this kinship term determined his mode of conduct towards that individual."

The Aranda names of these eight classes are:-

Panangka, Purula, Kquarea, hala, Bagata, Kamara, Paltera, and Mbitjana.

Thus, the individual's position in the family was important to him and to others. However, just as much social importance was attached to his totem, to at least one of which every person belonged.

Totemism was of vital importance to the native. It converted his barren desert home into a land full of rich meaning and it also protected the often scarce supply of natural food from complete extinction by creating natural reserves.

The entire area of the Aranda speaking peoples (Western, Northern, Central, Eastern and Southern Aranda, and the Unmatjera) is approximately 40,000 square miles, and this area is crossed by the legendary paths of the totemic ancestors who passed from one place to another in their journeyings at the beginning of time. These ancestors were sometimes in the form of animals and sometimes in the form of humans. Their resting places, their places of battle, their camps, and any other important points along their route were kept by the natives as sacred sites, known only to the older men of the tribe. Here all the sacred objects left behind by that particular ancestor were kept in the sacred storehouse; here no

1. T.G.H.S., The Sustaining Ideals of Australian Aboriginal Societies, (Melbourne, 1956), 10.

uninitiated person was permitted; here no animals could be killed; nothing must be done which might anger the sacred ancestor.

The natives did not (officially) associate sexual intercourse and procreation. They believed that a woman became pregnant through coming in contact with something belonging to the totemic ancestor, this ancestor now wishing to be reincarnated. To decide which ancestor was responsible for a pregnancy it was necessary to explain fully the location of the woman when she first became aware, either through violent sickness or pain, of incipient pregnancy.

Having received the woman's information, the elders were then able to tell her which ancestor it was who wished to be reincarnated, and hence to what totem her unborn child would belong. It was usual that the child was born into a totem closely associated with the main totem of the group, near whose storehouse and sacred site that group dwelt. However, it sometimes happened that the "conception site" was far removed, and sometimes even in a distant area where a different language was spoken.

Each person, as well as belonging to his personal totem decided by his "conception site" also belonged to the main totem of his group and had, therefore, unless the personal and group totems coincided, at least two totems in which he had hereditary rights.¹

(The following remarks on secret ceremonies are limited to males only, as there have been no female field workers in Central Australia and hence little is known of women's secret ceremonies.)

At the age of puberty a boy was taken to the centre of his personal totem for his initiation ceremony. (Where inter-tribal or language difficulties prevented this he was initiated only into his group totem, or pmara kutata.)

The novice was usually accompanied to the initiation by his traditional protector - his mother's brother. All other older male relatives then

1. Much of this information comes from T.G.H.S., Aranda Traditions, (Melbourne, 1947)

became "persons of authority whom after initiation he was taught to respect and even to fear".

Before being allowed to hear any of the mystery that surrounded the early wanderings of his own ancestor, of whom, it must be remembered, he was a reincarnation, the manhood of the novice was tried by the most exhausting and painful rites. If the boy showed any weakness he was not trusted with the more secret songs or sections of the myth. He was taught only that part which mattered least.

The initiation ceremonies lasted for several months. During the day the novices had to go out and hunt while the older men performed the sacred and secret ceremonies. At night they returned exhausted to the camp and had to stay some distance from the ceremonial site until summoned by their leaders. They were the last to eat of the food. As the weeks passed they became tired and weak, but the game became more scarce and their day's hunting more difficult. Each night the initiation ceremonies took place and the young men had their endurance tested to breaking point. Not until given permission could they rest, and then they had to sleep with their heads on the sacred mound in the centre of the ceremonial ground.

If they survived these ordeals, they gradually proved their worthiness in the sight of the old men; only then were these young initiates introduced to some of the sacred aspects of their totem. They learnt of the wanderings of their ancestors, learnt the songs, dances and ground paintings that belonged to the dramatized version of the life of these early inhabitants of their land, and were taken to the storehouse to see their tjurunga (personal sacred objects). Each tjurunga had a special song or verse which had to be performed as the object was displayed at the storehouse, and these songs had all to be learned.

By his knowledge of the ancient traditions of the society a native's personal standing in that society was judged. Whether he reached the top of his society or not depended entirely upon his own ambitions and efforts.

The height of achievement in this regard was to become the "owner" of

a ceremony, or if this proved to be impossible because of an older man with similar standing and knowledge of the legends, to become the owner's assistant until his death.

The owner of the ceremony is the only person who has the "performance rights" of this ceremony. As long as he is alive, it must not be performed without his being present, and without his acting as song leader. Should he happen to be the possessor of an unsuitable voice for this latter task he may appoint a younger man to start each verse. Even if this younger man possessed a thorough knowledge of the ceremony, he was not permitted to commence any verse without first being told to do so by the song leader.

The elders of the tribe were regarded with awe not only on the ceremonial ground but also in every-day life. For with their knowledge of all the traditions, they were responsible for the day-to-day observance of the law.

It can be seen therefore that the Central Australian aborigine does not (even yet) live a nomadic life in a completely haphazard way, as is so often suggested. His personal behaviour to every individual that he meets is governed by the law. His way of living, his marriage, his social status, his punishment for wrong-doing are all the concern of the tribe as a whole, and as such are decided by the men of authority.

It is even more important, for our present study, to realize the high honour attached to music, and its close and indissoluble association with the legends and therefore, indirectly, with the social structure and conduct of the tribe.

As many of the myths crossed tribal borders, the music was a great aid to intertribal relations. All small totemic sites, regardless of their locality, were closely connected with the main totemic centre, and whenever ceremonies were held at this centre people from all the surrounding areas connected with the centre contributed their section of the legend and their songs and dances. Each group of people was concerned only with that

part of the ancestor's wanderings which took place within their own borders and had no right of inheritance to any other part of the myth or ceremonies.

Here is a most effective description of the meaning of totemism in relation to the Australian aborigine from which we can see how strongly it influences his whole way of life. A knowledge of totemism, therefore, is necessary to a full understanding of his sacred music.

"According to native beliefs, the earth was the eternal mother from whose fertile womb the totemic ancestors and the first animals and plants had sprung. Each ancestor was associated with one animal or one plant, whose life essence was the same as his own. The later human beings, who were believed to have become reincarnated from these immortal ancestors, were therefore linked immediately with the animals and features of their birthplaces or, more correctly, of their conception sites. To a man of the Kangaroo totem, the kangaroos were his own "elder brothers"; and the rocks and trees of the kangaroo totemic site were sacred objects that shared with him some of the mysterious life essence that had once emanated from the original kangaroo totemic ancestor. A common bond of life united a man with the animals of his totem, with the supernatural personage that he honoured in his ritual, and with the land in which he had been born. An Australian native consequently had an affection for, and a feeling of oneness with, Nature, that few of the present-day generation of white Australians can even comprehend, let alone feel in their own hearts. It is this personal legendary link with the animals, trees, and rocks of his environment that had the power once to turn even an arid sun-scorched tract of desert into a spiritual home for our natives; and the emotions stirred up by the sight of the animals, trees and rocks of their home gave to the aboriginals in past times spiritual strength during cruel droughts and disastrous epidemics. As long as the mountains stood, the springs flowed, the animals survived, and the ancestral rocks escaped damage, the tribe had no fear for the future. Nature and men shared the same life; and nature could not die."¹

1.T.G.H.S., An Australian Viewpoint, (Melbourne, 1950), 16-17.

PART II

THE SACRED SONGS OF THE

ARANDA TRIBE

OF

CENTRAL AUSTRALIA

Preliminary NotesDefinitions

The following terms have been adopted by both T.G.H. Strehlow and myself so that our separate work will be more easily related when necessary.

Transcription means the musical transcription of a chanted verse.

Cycle means a complete set of totemic acts associated with a given ceremonial site.

Song (aboriginal). A "song" is a complete set of the verses associated with any ceremonial site and pertaining to the doings of any single mythical being or group of identical totemic ancestors.

Verse means a single unit which constitutes such a "song", i.e. a musically-reshaped group of words expressing an idea or describing an action. In such a verse the syllables of the component words have been changed so completely by their musical setting, that the verse cannot be recited; hence each verse must be learnt by heart in its chanted form. According to the context, "verse" accordingly refers either to the music of such a unit, or to its musically-reshaped text, or to both the music and the verbal text.


Couplet. In Aranda poetry the words of most verses (q.v.) appear in couplet form, and the verses may hence be referred to as couplets. This term applies to the text alone, not to the musical form.

Signs Used in Transcription


The treble clef is used throughout, all verses being transposed up an octave.



— anticipatory glissando

$\frac{b}{2}$ quarter-tone lower

 quarter-tone higher

22

 as in above part


  slight alteration of pitch, in the direction indicated, less than a quarter-tone.


 accent


[o] principal note of tonal pattern; tonic. The other notes in the charts of measured pitch have their importance in the scale denoted by progressively shorter notes than the semibreve-tonic.


 slight extension of time value


 slight curtailment of time value

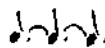
 wavering on a sustained note


 notes normally tied or slurred, each of which takes one vowel of a diphthong.

 mordent using intervals smaller than a semitone

 turn using intervals smaller than a semitone

 two short notes and one long one - the note itself a tone below then a minor third above.

 rapid continuous beating; like a drum roll.

 first note slightly delayed

← ♪ first note slightly anticipated

23

↗ to above part (used after double parts)

~ portamento (This often occurs with the usual final note omitted.)

~ Slur between two notes, the second being reached as the concluding note of the mordent.

✱ indicates the pitchless beating of boomerangs

♪ acciaccatura

♪ here the short grace note comes after the main note, but is not attached to the following note, being still the same syllable as the preceding note to which it is attached by a slur.

Solo. Each verse opens with a passage sung by the song leader.

Ch. This indicates where the main body of singers begin to join the song leader. This is not an organized entry, but most voices join in the same bar.

Any particular number written as, e.g. "No. 24", refers to that number in the Catalogue of Rhythms (pp. 38-50).

Metronome markings are approximate only, owing to the irregular length of bars. Where there is no metronome speed on a transcription it will be understood that this particular verse is the same speed as the last marking to appear. Unless otherwise stated, ♪ = ♪ throughout one verse.

Notes transcribed in brackets are notes which are barely audible in the recordings, often being performed on a breath intake, or at the end of the verse.

Key-Signatures have been enclosed in square brackets to avoid confusion with western usage. The main objection to using them for avoiding excessive accidentals is that where accidentals do occur, they often do so in one octave only. It has therefore been thought best to use these accidentals as 'key-signatures' only when the change occurs in both octaves or where the range of the verse does not reach the octave. A stemless crotchet (•) is used to indicate the pitch of any accidental which is not found in our western system of key-signatures. After the note requiring the accidental is sung for the last time in a verse, the key-signature is superfluous, and is often omitted.

Charts of measured pitch have been prepared for all transcriptions completed in Adelaide. These intervals are no longer considered of sufficient accuracy for use in determining scales, but have been included as a rough guide to the pitch used. The original method of determining these intervals lacks the accuracy of the more recent work discussed in the chapter on scales (pp. 309 ff.).

Cent is the hundredth part of one tempered semitone. (An octave = 1200 cents.)

Time-Signatures are all placed at the beginning of the verse, in order of their occurrence.

The texts, all of which are the work of Mr. Strehlow, have not been included in full. One verse is made up of a number of repetitions of the text. One full version of the text is given, and the beginning of the repeat. Once the sequence is clear, "... etc." is used to indicate that the words continue as already marked until ".....", after which follows the last portion of the verse, or any irregularity in the sequence during the verse.

At the beginning of each group of transcriptions there appears:-

- (i) the title of the song
- (ii) the record number (e.g. PRX4021)
- (iii) the side of the disc (e.g. 2XS188 or 2XS189)
- (iv) the dates from beginning transcription to completing checking
- (v) the cut number, taking the outside of the disc as cut 1
- (vi) the verse number, which coincides with the cut number in many cases, as my numbering of the verses is taken from the recorded performances.

The early transcriptions were taken down in great detail, and have been included as they were originally written since they supply much information on the smaller details of performance. With more experience the regular features became clearer and it was possible to differentiate between important and unimportant detail, and therefore to reduce the complexity of the finished transcription. It will therefore be noticed that all transcriptions dated after 1958 have less detailed notation.

Notes on Charts of Measured Pitch

The charts are the result of work completed in Adelaide, and the notation for all the appropriate verses has been adapted to the melodic outlines contained in the charts. This work was done with the assistance of the Radio Broadcast Section of the P.M.G. Department (South Australian Branch), Mr. M.I.G. Iliffe, Lecturer in the Department of Physics, University of Adelaide, and also other members of this Department and the Department of Mathematics of Adelaide.

The method used to determine the accurate frequency of all notes was as follows. An audio oscillator type A57321 was warmed, then plugged through a speaker alongside which another speaker reproduced the required notes from the recording. (The speed of the turntable was checked before use.) Each note of the chosen verse was taken separately and repeated until the note produced by the oscillator corresponded to it. Here some error could occur, as it was impossible to have the two notes sounding together for any length of time. It was therefore necessary to sound one and immediately follow it by the other. As the oscillator did not have a sufficiently accurate scale for my purpose, a piece of paper was placed over the scale and the exact position of each note was marked on the paper. These notes were later reproduced from the markings on the paper scale and checked on a finely calibrated oscillator, the two tones being matched both through a speaker and by use of a zero beat meter. The frequencies thus determined were converted to cents.¹

Following the identification of the intervals of each verse measured, an attempt was made to locate a standard scale for the Améwara Tnátanja Verses, eleven of which had been studied. This scale was arrived at by calculating the cent value of every possible interval between any notes in the scales already taken. The results were graphed and the final scale incorporated all the important intervals which appeared as peaks on the graph.

1. From my article 'The Scales of some Central Australian Songs', Journal of the International Folk Music Council, 1958, X, 57.

The mathematical structure of this scale is as follows:-

There are three recurring intervals; the first two when added produce the third.

80 cents, which is smaller, by 20 cents, than a tempered semitone
 220 " " " larger, " " " , " " " tone
 300 " " " a tempered minor third

These were combined as follows (the number in brackets is that of the interval between the two cent values):-

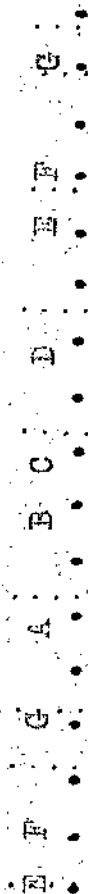
0	220	300	520	820	1040	1260	1480	1560
(220)	(80)	(220)	(300)	(220)	(220)	(220)	(80)	

However, this representation of the scale can be misleading. By far the most important recurring interval in the transcription was one about 520 cents. Now, it can be noticed in the first place that the scale falls into three sections, 0-520, 520-1040, and 1040-1560, each of which is itself the interval of 520 cents, or slightly more than a tempered perfect fourth. The interval of 740 cents sometimes occurs as a passing note; this interval is at a distance of 520 cents from 1260 and 220. Also, the intervals of 300 and 820 are at a distance of 520 cents. Finally, another note which occasionally occurs in the transcriptions, but is not a fundamental note, is the one which is 520 cents above 820 - 1340. Hence, this scale, as in the music itself, lays stress on the subdominant rather than the dominant.

The octave is exceeded. It appears here as 1260 cents as opposed to our tempered 1200 cents.

Possible Standard Scale of the Anevara Triatana Verses

Tempered Scale



Notes calculated
from Anevara verses



Cent values

220 80 220 300 220 220 220 80



Notation of Possible Scale

Rhythm

"Rhythm is a 'bond' - a discipline imposed on music and poetry in order to convert unshaped raw material into a well-wrought art".¹

In most so-called primitive music the predominant structural element is rhythm. There are many different uses made of rhythm by the native peoples of different countries. A.M. Jones shows us clearly, in his article entitled 'African Rhythm',² how the complexities of polyrhythm are understood and performed by the African native. Again Trevor Jones frequently mentions the rhythmic characteristics of Northern Australian music.³ Polyrhythm here plays an important role, and it is also noted that this Australian music is isorhythmic. Curt Sachs⁴ mentions that isorhythmic melodies are frequently found in primitive music, and refers specifically to the Menominee Indians and the Arapaho Indians.

With few exceptions, the sacred songs of Central Australia are built on the one rhythmic pattern, be it long or short, which is repeated over and over again regardless of the melodic outline. Thus, this one rhythmic pattern decides the structure of the verse. Moreover, each rhythmic pattern has a function in relation to other rhythmic patterns in a large ceremony, and therefore plays an important part in the form of a complete song.

The length of any particular rhythmic pattern is governed by the text. Some texts have one short pattern imposed on their various sections, while other texts have new rhythmic material throughout; in the latter case the rhythmic pattern is only repeated when the text itself is repeated.

The accents in the text do not agree with normal speech accents, and much of the language of the texts is archaic. Further, the syllables are

1. Curt Sachs, Rhythm and Tempo, (London, 1953), 19.

2. Africa, xxiv, no.1, (London, January 1954), 26.

3. T. Jones, 'Arnhem Land Music', Oceania, xxviii (1957-58), 23 ff.

4. C. Sachs, Rhythm and Tempo, 47 & 48.

misplaced, the lines not representing complete words. This can be seen from the following example, (a) being the text sung and (b) the prose form of this text.

(a) Mămîwărătnăţîjêî
Lămîwărătnăţîjêî
Lăłărkîlănûpănôû
Măłărkîlănûpănôû

(b) Amēwara tnăţajala
Lărkalanôpanăma

The important musical application of this is that the accents fall in the verbal text to coincide with the musical accents, and not the normal linguistic accents. However, this misplacing of syllables and accents has a non-musical advantage if we bear in mind the fact that the content of the songs is secret. With the words jumbled as they are, the meaning of the song cannot be understood by an uninitiated person even if he should accidentally overhear a performance.

"The form of each verse results from the combination of a certain tonal pattern with a certain rhythmic measure. Usually - I believe - each complete song will have the same tonal pattern running through it, but very often more than one rhythmic measure will be found in its verses. These rhythmic measures of sung verse correspond to the stress and quantitative metres of spoken verse; and just as in Classical European poetry iambic, trochaic, anapaestic, and other metres could be found in poems written by different poets, so certain rhythmic measures have a wide distribution over the Aranda-speaking area.¹

In transcribing these sacred songs it soon became apparent that any variants of verses would be those with identical rhythms. It was then felt necessary to catalogue the rhythmic pattern of each verse in order to identify variants. This catalogue produced much interesting material and made comparison of rhythms more convenient. Metronome marks are mostly

1. Information supplied by T.G.H.S.

approximate, but those that were accurate indicated a slight degree of rubato in most cases.

Each regular verso has one basic rhythmic pattern, which has been extracted to form the following catalogue. Its main divisions are governed by the number of bars contained in the rhythm. Thus we have 1-, 2-, 3-, 4-, 5-, 6-, 7-, 8-, 9-, and 14- bar rhythms. Many of these rhythms are divided into two sections, with each section repeated. These are placed under the number of bars in the pattern without repeats, with the number of bars of the whole pattern noted in square brackets. After each entry there is marked the number of bars - e.g. (6); then, where applicable, the number of bars with repeats - e.g. [12]; then, time-signatures in order, starting with the smallest crotchet-beat signature and ending with the largest quaver-beat, or the largest crotchet-beat signature if there are no others; then, finally, metronome marks.

The following abbreviations have been used for identification of verses:

- A.T. - Amēwara Tnātaja Verses.
- G.B. - Gura Song of Būlja.
- A.I. - Akar' Intjōta Verses.
- K.K. - Kangaroo Song of Krāntji.
- T.I. - Tjīlpa Song of Ilbālintja Plain.
- H.L. - Honey-Ant Song of Ljāba.
- S.U. - Song of Ūrumūna.
- E.M. - Erēakūra Song of Mbālerkja.
- S.E. - Lower Southern Aranda Ulūmba Song of Erēa.
- U.C. - Unmātjera Ceremonial Verses.
- S.A.E. - Lower Southern Aranda Arēnana Verse from Erūlītna.
- E.R. - Erēa Rain Verses.
- S.A.R. - Upper Southern Aranda Rain Verses from Mbōrawātna.
- L.L. - Lātjia Song of Ljēlta.
- c. - cut.
- v. - verse.

(Where it is felt necessary, record numbers will also be included.)

Each main division of the catalogue is arranged in the following order. Firstly, all rhythmic patterns with only one time-signature, beginning with the smallest crotchet time-signature (usually $\frac{2}{4}$), continuing with all the crotchet time-signatures in order, then the smallest quaver time-signature (either $\frac{2}{8}$ or $\frac{3}{8}$). Secondly, those patterns with two, three or more signatures, which are placed in order of the number of time-signatures and again the lowest crotchet time-signature comes first; then follow all the crotchet time-signatures in order. Examples of mixed quaver and crotchet beat time-signatures can be found in Nos. 58 and 59. Here the group $\frac{2}{4}, \frac{3}{4}, \frac{7}{8}$, is placed ahead of $\frac{2}{4}, \frac{5}{8}, \frac{6}{8}$, because the higher number of crotchet-beats ($\frac{2}{4}, \frac{3}{4}$) come before those groups with only one crotchet-signature. Where all the signatures are quaver-beats they appear after the combined ones just mentioned, and again in order from the smallest.

Wherever two patterns have the same number of bars and the same time-signatures, the length of notes is the deciding factor. The first note to be considered is the first note of the first full bar. The pattern with longer opening notes is given precedence over one with shorter notes.

All metronome marks appear as in the transcriptions, together with the corresponding crotchet value in brackets - e.g. $\text{♩} = 100$ ($\text{♩} = 150$). As has been stated earlier, these metronome markings cannot be taken accurately; owing to the irregular length of bars. It has been thought best when transcribing to consider the standard tempo to be about $\text{♩} = 160$, and all notation has been governed by this factor. In many cases it might have seemed visually better to have transcribed the music in $\frac{6}{8}$ with $\text{♩} = 160$, but this has been avoided for the purpose of achieving uniformity.

Where first- and second- time bars are required, the differing notes are written above the music of the first-time bar. In the first section they are followed by \longrightarrow (on to next section), and at the end of the second section by \curvearrowright (da capo).

The notes in square brackets at the beginning and end of a pattern

are the same. Where, because of the difficulty of repeats, the upbeat occurs in the pattern only once (inside the repeat marks), this is also marked in square brackets. Thus it can be seen at a glance whether a rhythmic pattern has, or has not, an upbeat. Where square brackets are encountered at the end of a pattern which has both sections repeated, it will be understood that the bracket applies to the second time only.

Comments on Rhythms

In the next two groups, rhythms appearing next to one another in the catalogue are not included. Here are the rhythms which are intended to bear relation one to another, each group being from the one ceremony.

Nos. 3, 11.

" 17, 75.

" 18, 68.

" 25, 27, 54, 58, 63, 94, 102, 106, 108.

" 29, 51, 99, 112.

" 31, 47, 52, 76, 92, 111.

" 49, 88.

" 62, 93.

" 66, 84.

" 69, 120.

" 70, 86.

" 81, 119.


" 97, 118.

" 98, 104.






" 105, 117.




Rhythmic relations between verses of different ceremonies are mostly clear from the catalogue. The very close relation of Nos. 21 and 40 is not clear, however, and No. 115 comes from a separate rain cycle to Nos. 52 and 76.




A number of characteristics become more noticeable after close examination of the rhythms. They are:-

(1) the figure , especially in a $\frac{3}{4}$ bar, and mostly as an upbeat







Nos. 1, 12, 37, 57, 64, 81, 107, 110, 119 (9 times)




( 45, 60  49,  29, 51, 99, 112  62, 93  36, 114.
(11 times slightly varied)

(2) an upbeat of a single note ( or  or )





Nos. 4, 8, 9, 10, 12, 15, 24, 26, ( 32), 33, 34, 46, 59, 61, 70, 73, 78, 81, 82, 84, 85 ( 86), 87, 88, ( 90), 92, 93, 98, 101, 104, 105, 110, 113, 119. (34 times)

(3) an upbeat of two notes (, ,  etc.)

Nos. 5, 6, 17, 21, 22, 23, 28, 30, ( 35), 38, 40, ( 43), 47, 50, 65, 66, 67, 69, 71, 72, 74, 75, ( 80, 95), 96, ( 97), 100, ( 103), 109, 111, ( 118), 120, 121. (33 times)

(4) an upbeat of three notes with the accent on the first of the three (, ,  etc.)

Nos. 13, 14, 18, 25, 39, 41, 68, 77. (8 times)

(5) rhythms which, on casual hearing, sound like  . In fact they are a  type of rhythm. Hence we find many $\frac{5}{8}$ bars consisting of  rather than a $\frac{2}{4}$ bar of .

(6) rhythms without any upbeat.

Nos. 3, 7, 11, 27, 29, 48*, 53, 54*, 58*, 63*, 89, 99, 102*, 106*, 108*, 112, 116, 117. (18 times)

N.B. Those numbers marked with an asterisk are also discussed under (7).

(7) There are some verses which, although they appear not to have an upbeat, really have one extending over a number of notes or even several bars. The verses in the first section of the Gura Song of Būlja appear to have an upbeat extending over the whole of the first bar. They may be verses without upbeat, and hence their inclusion (with an asterisk) in (6). The first bar could equally well be considered simply as a preliminary movement towards the stronger beat of the next bar. For a further extension, over more than one bar, see number 79. This is surely what Curt Sachs excuses himself for calling "the clustered upbeat on the downbeat".¹

Here are some features of the rhythm of this music which are not shown in the catalogue.

1. C. Sachs, Rhythm and Tempo, 349.

The music is invariably accompanied by some form of movement - dancing, miming or the decoration of the bodies of the performers, or of the sacred ground associated with the ceremony to be performed. When the music is the actual accompaniment to a dance, the stick beating coincides with the dancer, and not necessarily with the melodic rhythm.

There are not many examples of beating to be found in these recordings. When there is beating it is often practically inaudible for much of the verse. However, the following verses give a clear indication of the rhythmic intentions of the performers.

Akár'Intjōta Verses - 1, 2, 3, 4

Tjilpa Song of Ilbálintja Plain - verses 27, 28, 29, 33

Southern Aranda Ceremonial Verse from Erúlina.

In verse 1 of the Akár' Intjōta Verses the melodic line is in $\frac{2}{4}$, while the beating is in $\frac{6}{8}$, beginning on the second crotchet beat of the melodic line. The rapid beating is always intended to accompany ceremonial quivering by the dancers.

In verses 2 and 3, where the melodic line is syncopated, the beating always coincides with the strong beat of the melodic line. In verse 4 there is only occasional rapid beating.

In the Tjilpa Song of Ilbálintja Plain, verse 27 has regular beating on the first and third crotchets of a $\frac{4}{4}$ bar. Verse 28 is an interesting example.⁽¹⁾ The melody proceeds in alternating bars of $\frac{5}{8}$ and $\frac{4}{8}$, and the beating in a continual ♪ ♪ pattern. Beginning in the $\frac{5}{8}$ bar, the taps fall on the third and fourth beats (the crotchet of the sticks even though it falls on the first beat of the $\frac{5}{8}$ bar, is not the accented beat). Then in the $\frac{4}{8}$ bar the tapping occurs on the first, second and fourth beats, the last being the accented quaver which precedes the crotchet on the first beat of the $\frac{5}{8}$ bar. Of added interest, and further proof that the quaver is the accented beat, this same verse is repeated (now verse 33) and the

1. I feel sure that this method of beating is frequently used, but have insufficient material at present to prove this point.

beating is in dotted crotchets throughout. Again, the accented beat (the only beat) falls on the third quaver of the $\frac{5}{8}$ bar, and the first and fourth quavers of the $\frac{4}{8}$ bar. In both cases the two separate rhythmic patterns coincide on an accent every nine quavers, i.e. every two bars.

Verse 29 has regular crotchet beating in $\frac{5}{4}$. The Southern Aranda Ceremonial Verse from Erulitna presents a further example of polyrhythm. The melodic rhythm consists of three bars of $\frac{3}{4}$, one of $\frac{2}{4}$, one of $\frac{9}{8}$ and one of $\frac{11}{8}$. The beating is in $\frac{2}{4}$ throughout, with only one accented beat in a bar. These accents fall on the following beats of the melodic line:— the third and sixth quavers of the $\frac{3}{4}$ bars; the second, fifth and eighth quavers of the $\frac{9}{8}$ bar; the second, fifth, eighth and eleventh quavers of the $\frac{11}{8}$ bar. In fact, as in the tjilpa verse, the beats fall every three quavers. This is very like the method used in African hand-clapping,¹ although there several different beating parts are often combined, and to my knowledge there is never more than one beating part at a time in the Central Australian music.

The irregular verses in this collection have less rhythmic interest than the regular verses. These are musically enjoyable, but place more emphasis on pure melody than do the regular verses. It would seem to be true that

"rhythm necessarily withdraws to a subordinate role wherever expression focuses on melodic invention; but ... melodic invention accepts a rear position wherever rhythmic intricacies engage the central attention".²

The rhythm of the regular verses is full of vitality. Even in the quieter songs, such as the Gura Song of Bülja, the rhythm is a living force which moves the song on from verse to verse. This particular song has a great deal more freedom than have most of the other verses, and it is doubtless this freedom that gives the almost languid feeling to the early

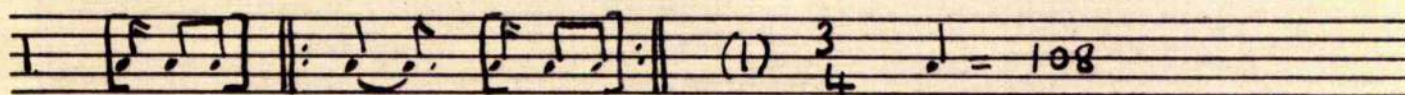
1. As discussed in A.M. Jones, 'African Rhythm'.

2. C. Sachs, Rhythm and Tempo, 371.

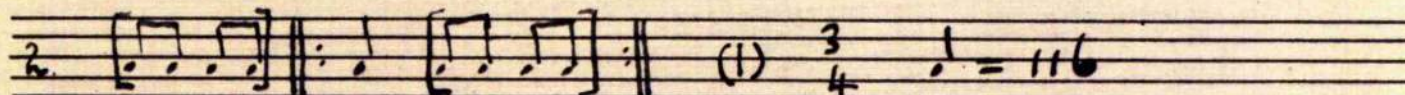
part of the song. The meticulously strict rhythms never give the slightest suggestion of monotony in any of the verses.

The results of this examination of a very limited number of rhythms from Central Australia seem to indicate a high form of organization in the music. There is nothing haphazard to be found here, and indeed it would seem that this is a cultivated and complex art which manifests a high degree of intellect.

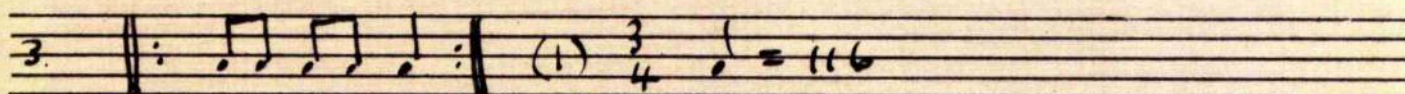
CATALOGUE OF RHYTHMS OF REGULAR VERSES

ONE-BAR GROUP

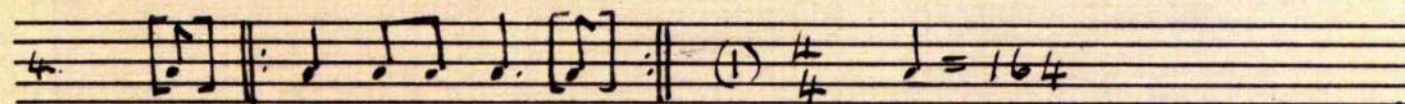
G.B. c. 33, v. 33.



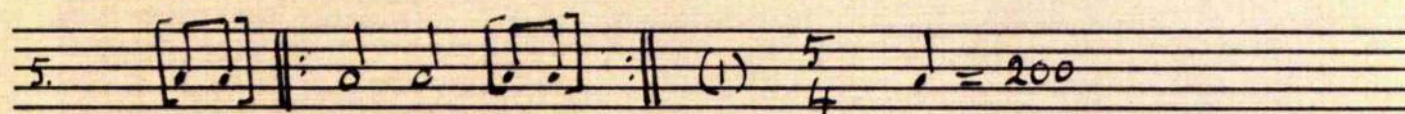
S.E. c. 17, v. 6; c. 23, v. 2.



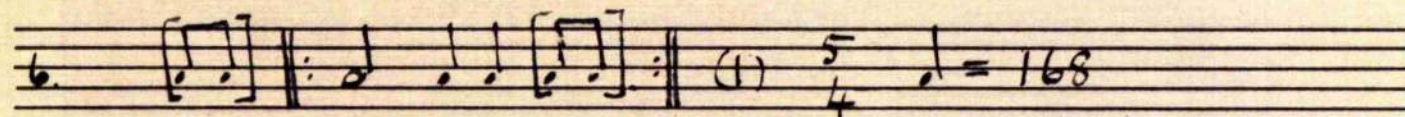
T.I. c. 30, v. 22; c. 31, v. 23.



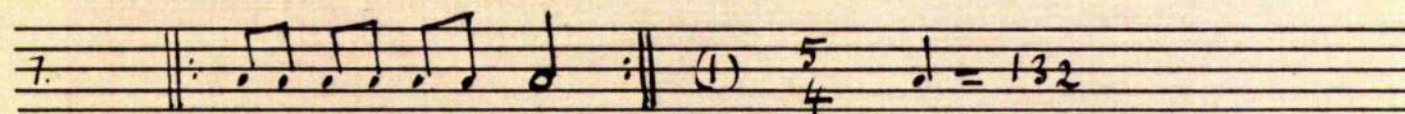
S.U. c. 20, v. 5.



T.I. c. 10, v. 2.



T.I. c. 37, v. 29; c. 38, v. 30.



A.T. c. 8, v. 36 to c. 11, v. 39.



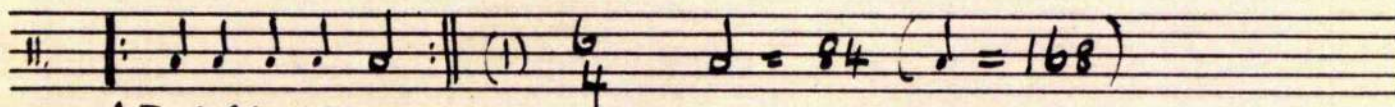
A.T. c. 16, v. 16 to c. 21, v. 21; c. 19, v. 47; c. 20, v. 48.



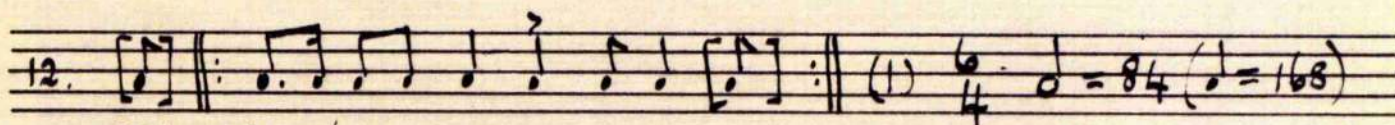
A.I. c. 28, v. 6.



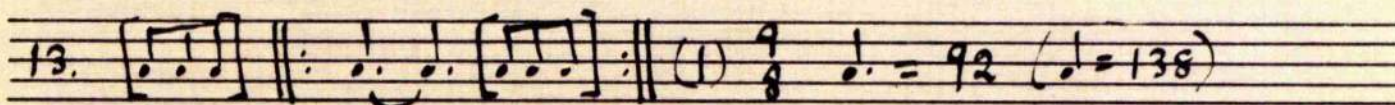
G.B. 2x190 c. 34, v. 34 to c. 36, v. 36; 2x191 c. 1, v. 37; c. 4, v. 40 to c. 7, v. 43



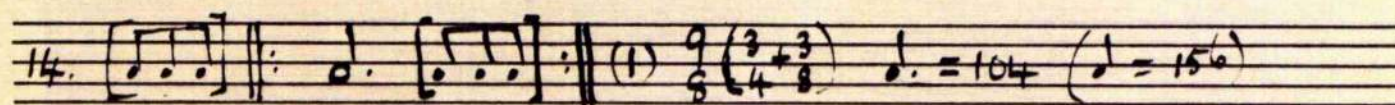
A.T. C. 22, V. 50.



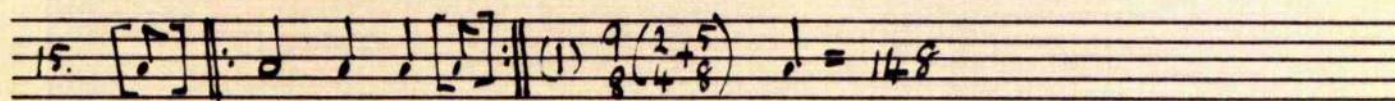
S.U. C. 21, V. 6.



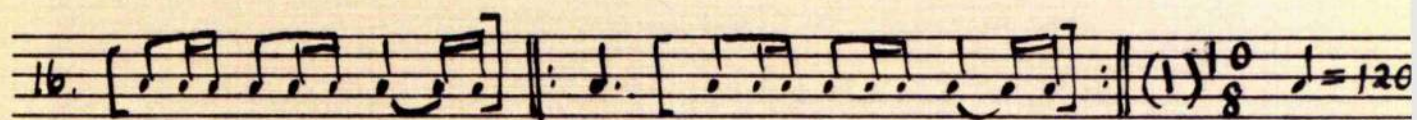
A.T. C. 13, V. 13 to C. 15, V. 15; 2XS 189 C. 6, V. 34; C. 7, V. 35.



H.L. C. 26, V. 2; C. 27, V. 3.



H.L. C. 38, V. 14.



U.C. PRX4024, 2XS 195 C. 8, V. 1.

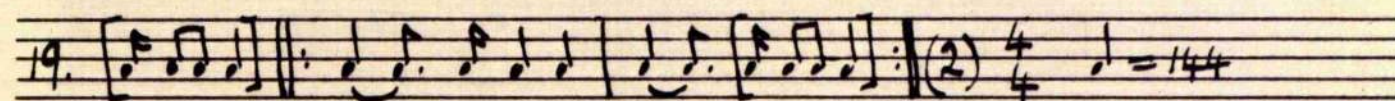
TWO-BAR GROUP



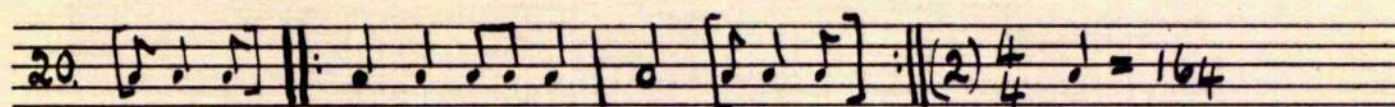
A.T. C. 1, V. 1; C. 4, V. 4 to C. 9, V. 9.



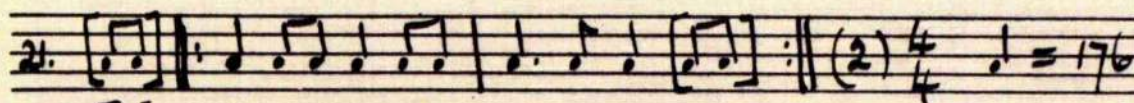
A.T. C. 15, V. 43 to C. 18, V. 46.



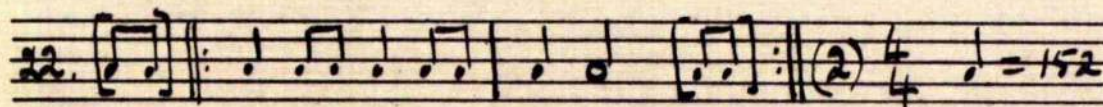
G.B. 2XS 190 C. 26, V. 26 to C. 28, V. 28; 2XS 191 C. 2, V. 38; C. 3, V. 39.



S.U. C. 19, V. 4.



T. I. c. 35, v. 27.



G. B. c. 22, v. 22.



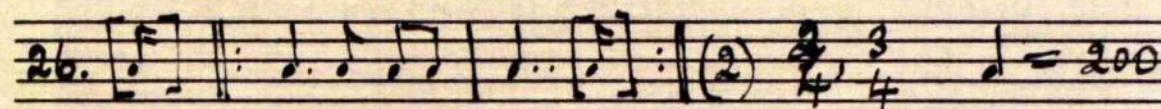
U. C. PRX4024, 2x5195, c. 14, v. 2.



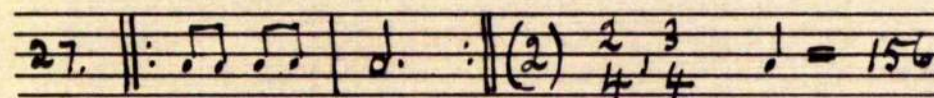
A. T. c. 5, v. 33



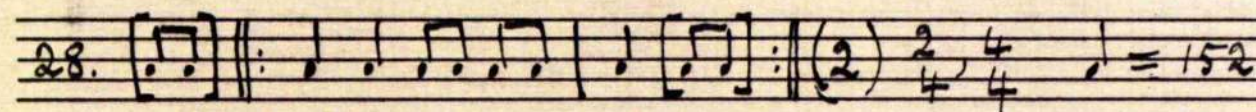
G. B. c. 14, v. 14; c. 15, v. 15



T. I. c. 32, v. 24.



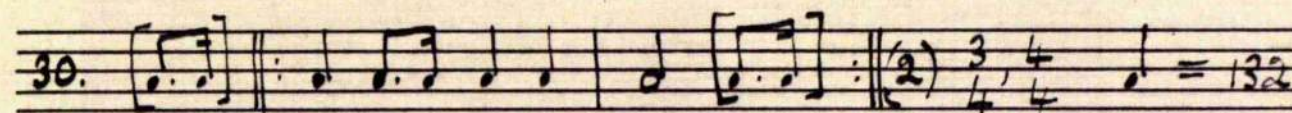
G. B. c. 1, v. 1.



G. B. c. 8, v. 44.



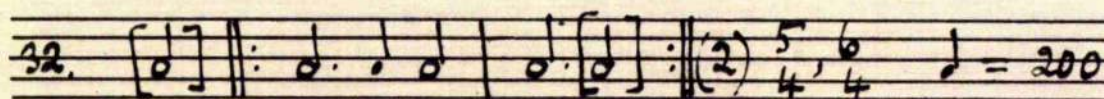
A. T. c. 21, v. 49.



G. B. c. 32, v. 32.



S.E. C. 25, V. 4.



S.A.R. C. 3, V. 1.



G.B. C. 21, V. 21



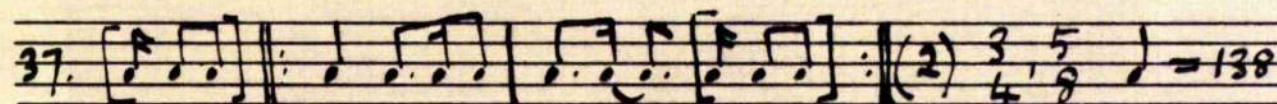
H.L. C. 34, V. 10; C. 35, V. 11.



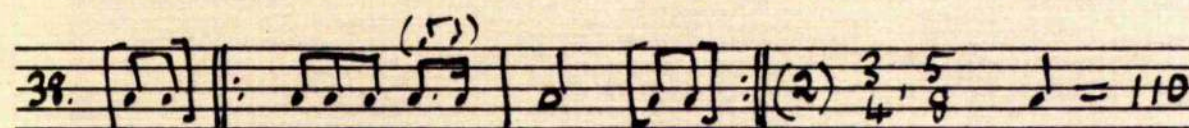
E.M. C. 3, V. 3; C. 4, V. 4.



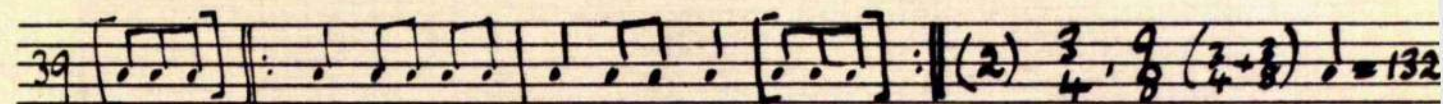
S.U. C. 17, V. 2.



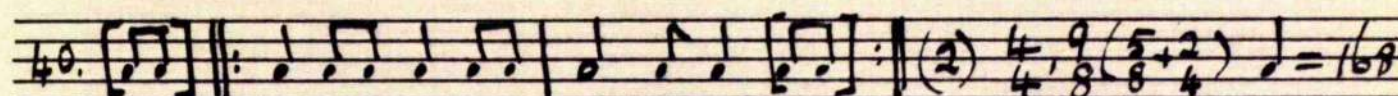
S.U. C. 16, V. 1.



U.C. PRX4024, 2xS195, C. 13, V. 1.



S.U. C. 19, V. 3.



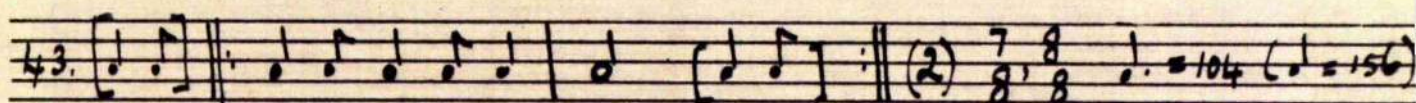
U.C. PRX4024, 2xS195, C. 9, V. 1.



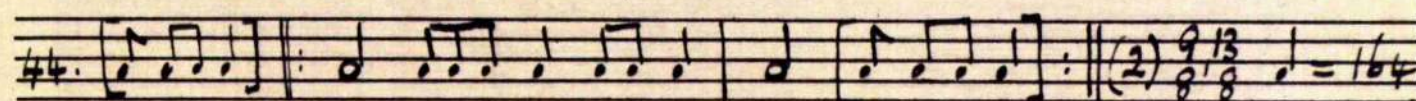
A. I. C. 29, V. 7.



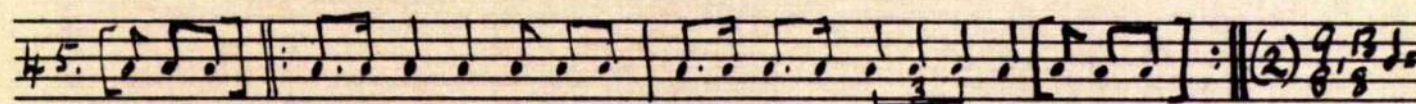
U.C. PRX4024, 2XS195, C. 6, V. 3.



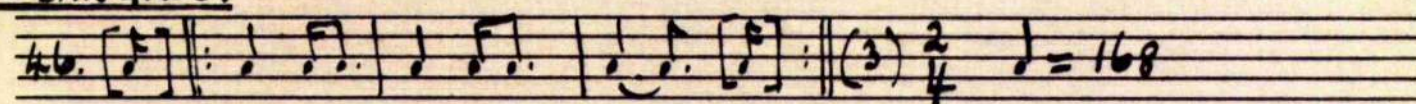
S.U. C. 22, V. 7 to C. 24, V. 9.



T. I. C. 12, V. 4.



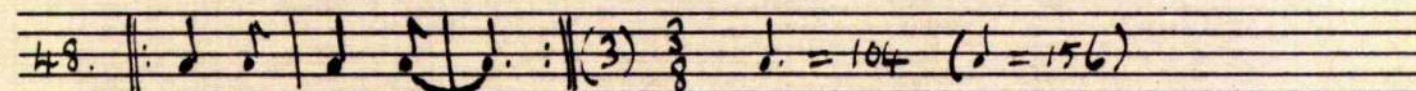
T. I. C. 39, V. 31; C. 40, V. 32.

THREE-BAR GROUP

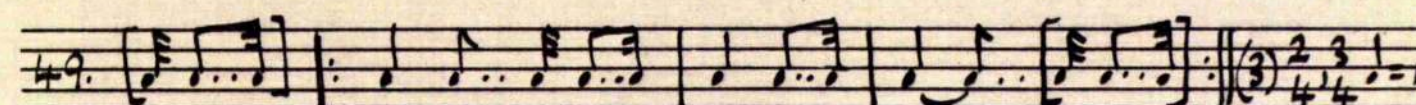
T. I. C. 17, V. 9.



S.E. C. 15, V. 4; C. 29, V. 8.



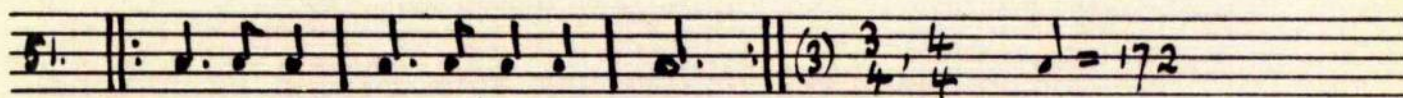
G.B. C. 7, V. 7.



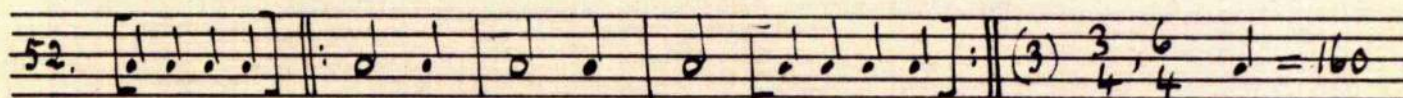
H.L. C. 29, V. 5.



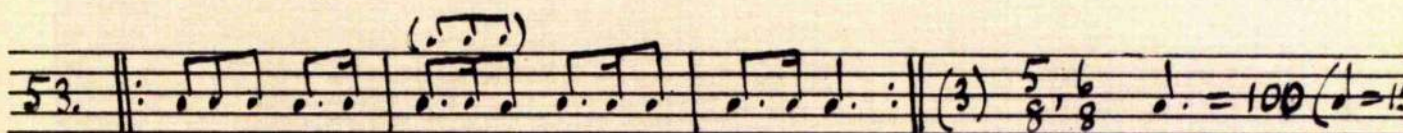
E.M. C. 2, V. 2.



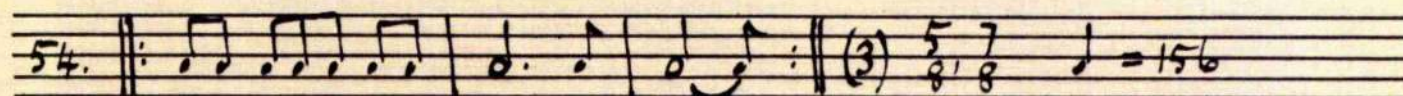
A.T. 2x5188 C. 23, V. 23; C. 28, V. 28; 2x5189 C. 1, V. 29.



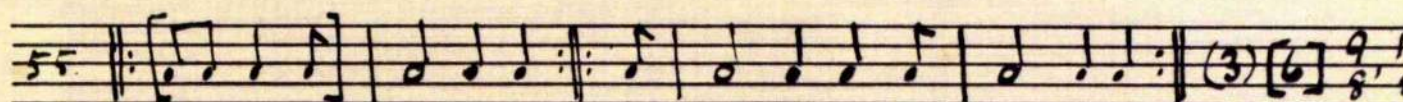
S.E. C. 24, V. 3.



U.C. PRX4024, 2x5195, C. 10, V. 1.



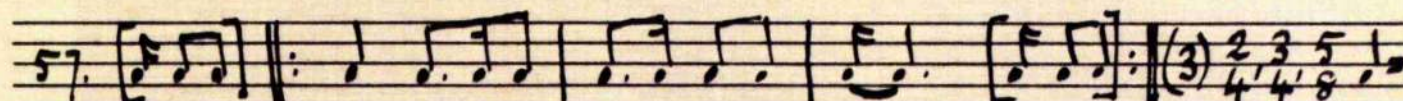
G.B. C. 12, V. 12.



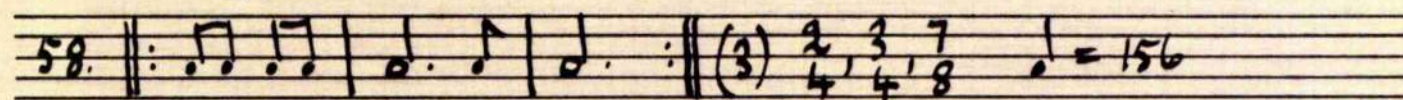
H.L. C. 36, V. 12.



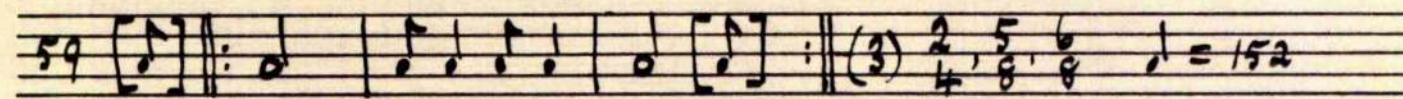
H.L.C. 37, V. 13, C. 89, V. 15.



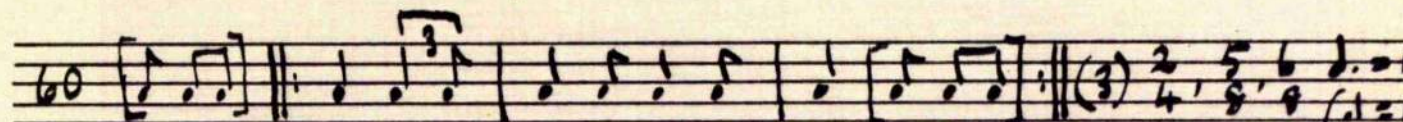
T. I. C. 28, V. 20; C. 29, V. 21.



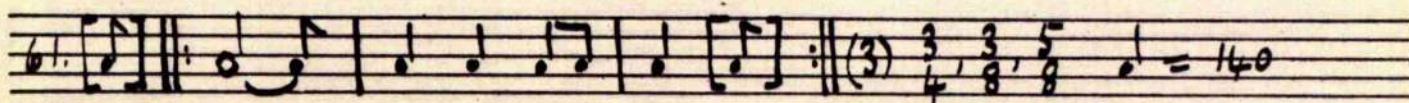
G.B. C. 5, V. 5; C. 6, V. 6; C. 13, V. 13; C. 16, V. 16, C. 19, V. 19.



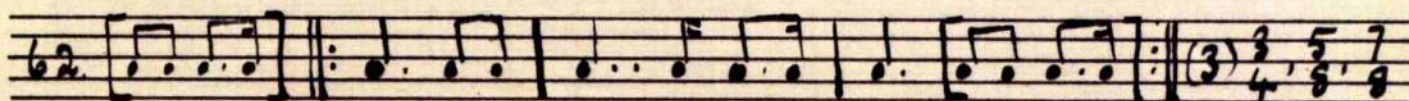
H.L. C. 32, V. 8; C. 33, V. 9.



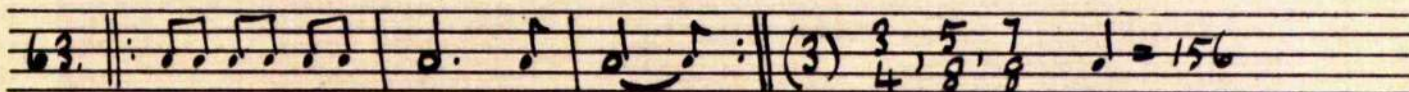
E.R. C. 1, V. 1; C. 2, V. 2.



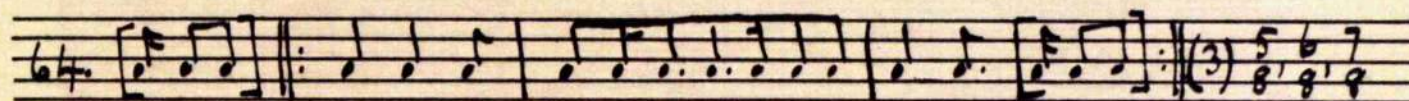
H.L. C. 28, V. 4.



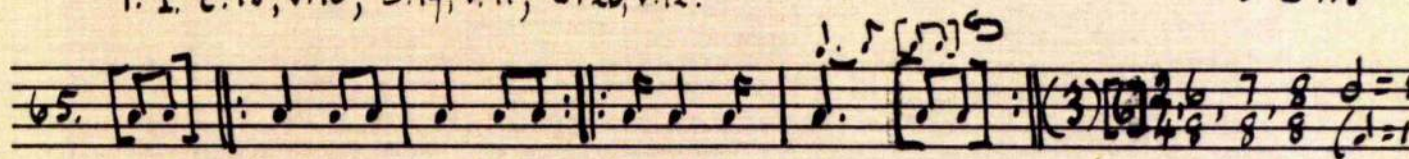
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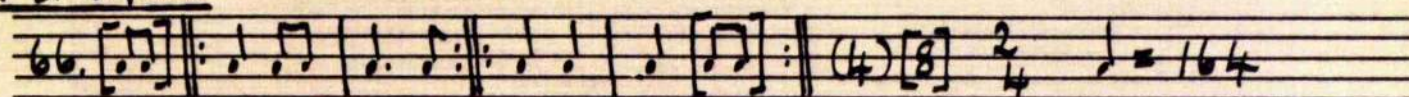
G.B. C. 2, V. 2; C. 3, V. 3; C. 11, V. 11; C. 17, V. 17.



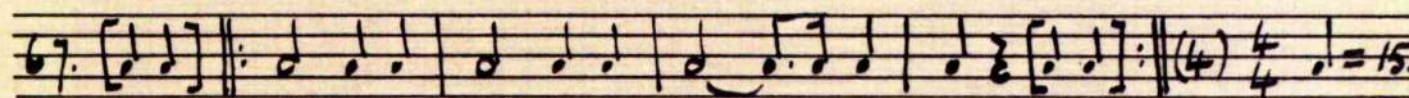
T. I. C. 18, V. 10; C. 19, V. 11; C. 20, V. 12.



G.B. C. 30, V. 30; C. 31, V. 31.

FOUR-BAR GROUP

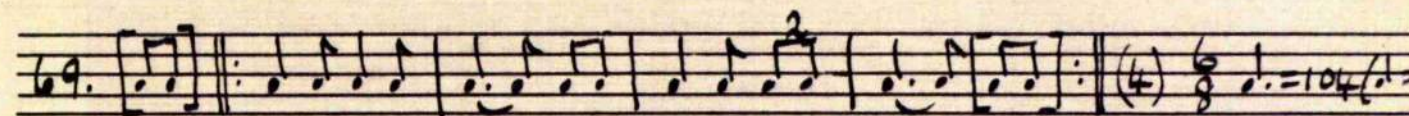
T. I. C. 25, V. 17.



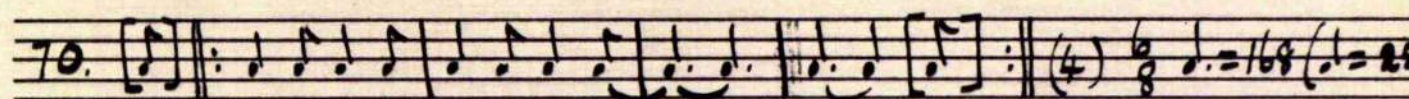
S.E. C. 22, V. 1.



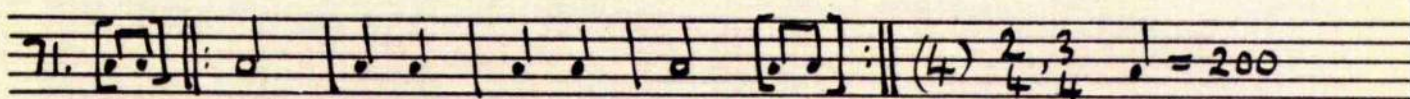
A.T. C. 14, V. 42.



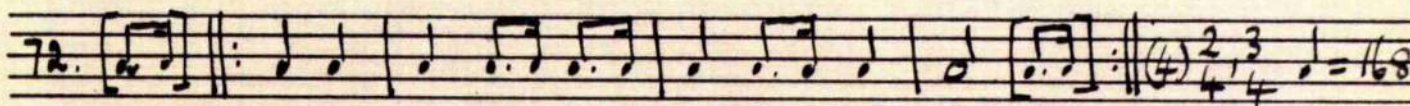
G.B. C. 25, V. 25.



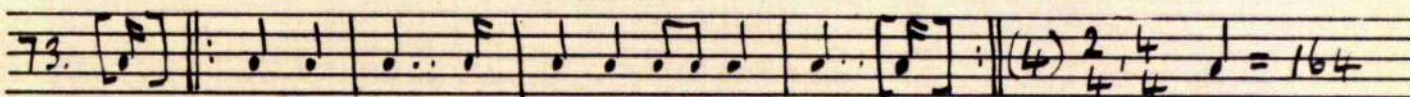
A.I. C. 26, V. 4; C. 27, V. 5.



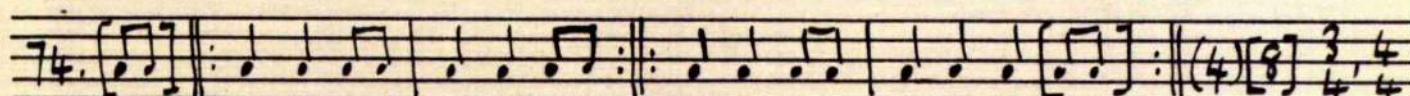
T. I. C. 9, v. 1.



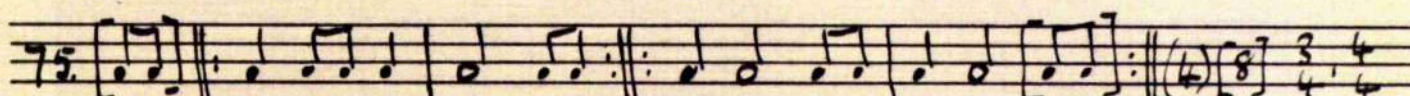
T. I. C. 42, v. 34.



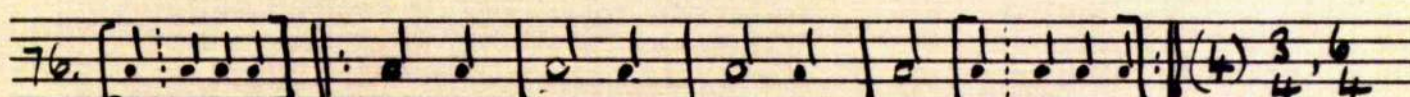
T. I. C. 11, v. 3.



G. B. C. 29, v. 29.



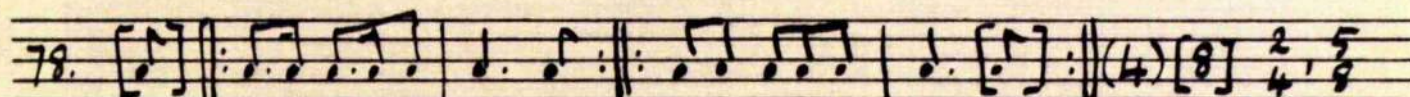
A. T. C. 2, v. 2; C. 3, v. 3; C. 10, v. 10. to C. 12, v. 12; 2x5189 C. 12, v. 40, C. 13, v. 41. ♩ = 15



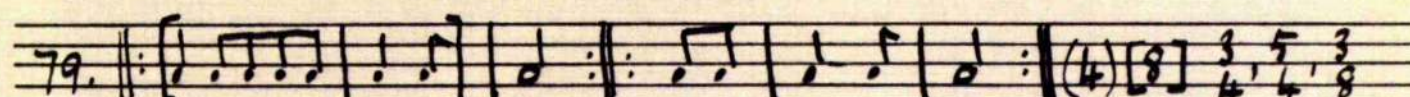
S. E. C. 12, v. 1; C. 36, v. 5; C. 30, v. 9, C. 31, v. 10.



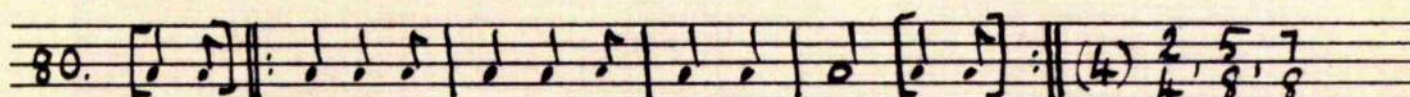
T. I. C. 36, v. 28; C. 41, v. 33.



V. C. PRX4024, 2x5195, C. 4, v. 1.



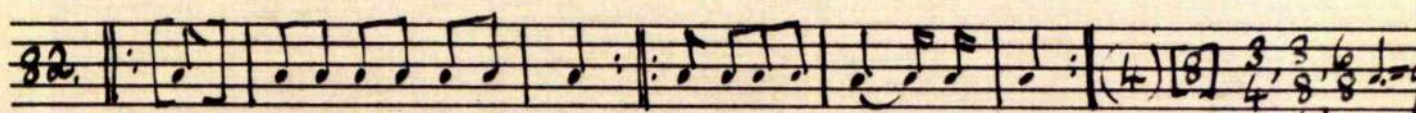
T. I. C. 22, v. 14.



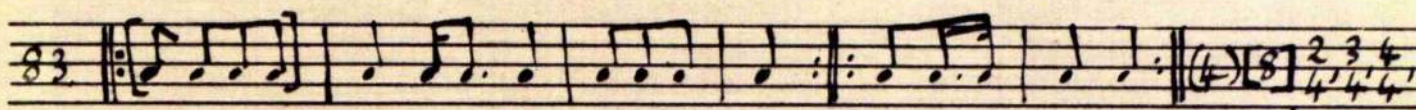
T. I. C. 15, v. 7.



T. I. C. 33, v. 25.



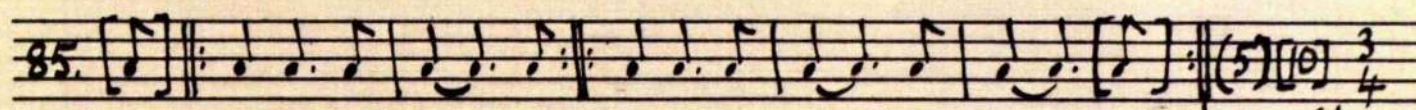
U.C. PRX4024, 2XS195, C. 3, v. 1.



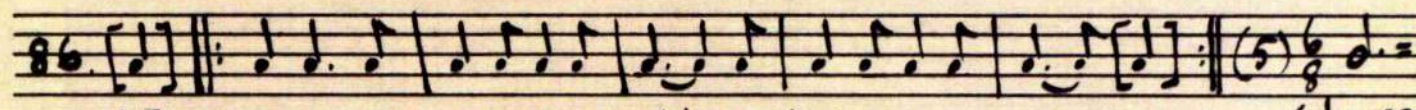
T. I. C. 23, v. 15.

FIVE-BAR GROUP

T. I. C. 24, v. 16.



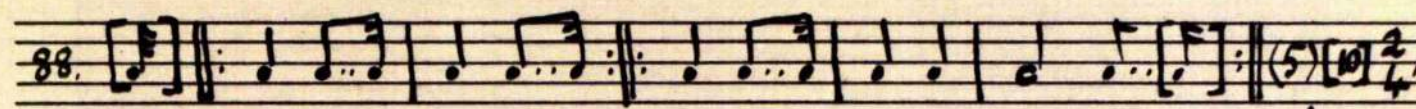
U.C. PRX4024, 2XS195, C. 7, v. 4.



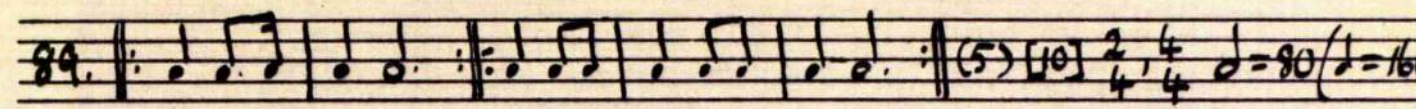
A.I. C. 24, v. 2; C. 25, v. 3, faster (♩ = 252).



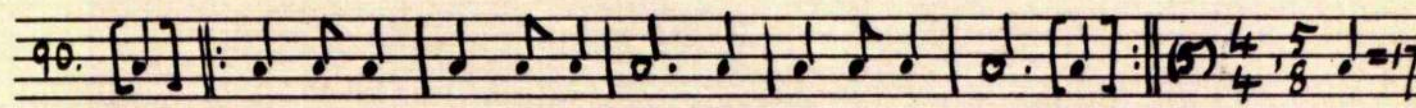
G.B. C. 20, v. 20.



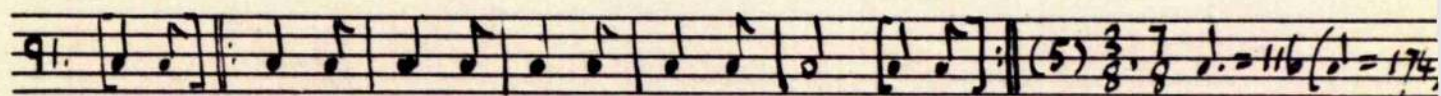
H.L. C. 30, v. 6.



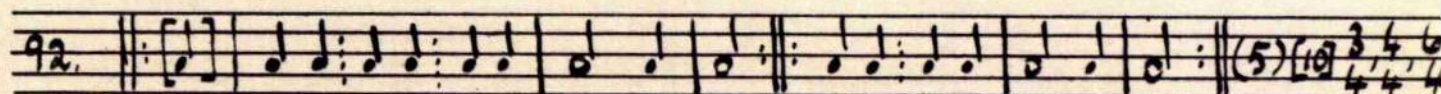
U.C. PRX4024, 2XS195, C. 11, v. 1.



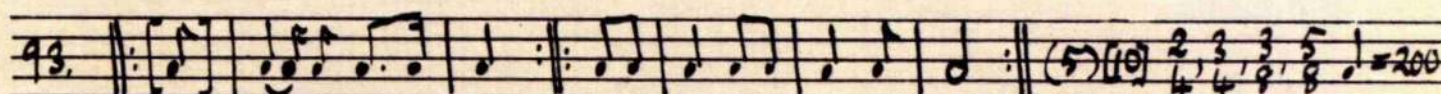
L.L. PRX4024, 2XS195, C. 15, v. 1.



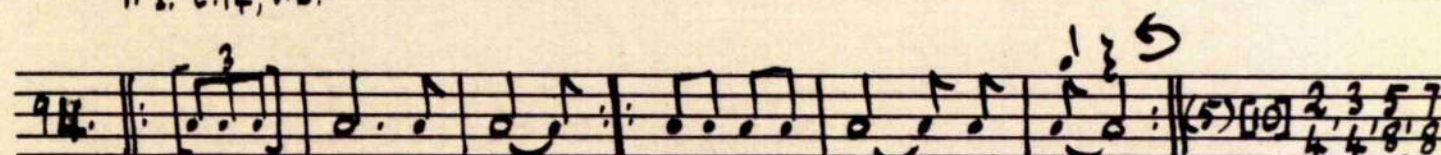
T. I. C. 26, v. 18; C. 27, v. 19.



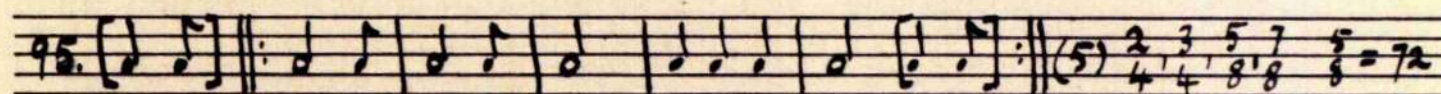
S.E. C. 26, v. 5.



T. I. C. 14, v. 6.



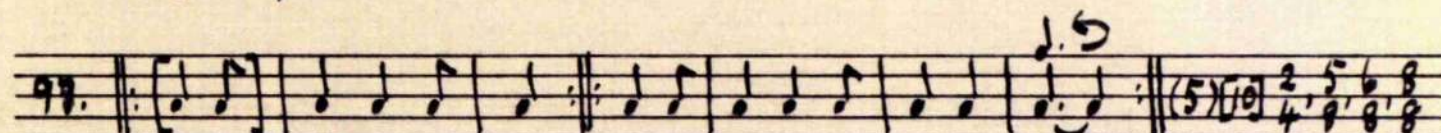
G.B. C. 9, v. 9; C. 10, v. 10.



S.E. C. 19, v. 7; C. 19, v. 12; C. 32, v. 11; C. 33, v. 12.

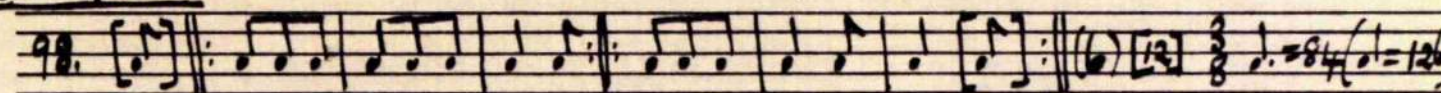


T. I. C. 13, v. 5

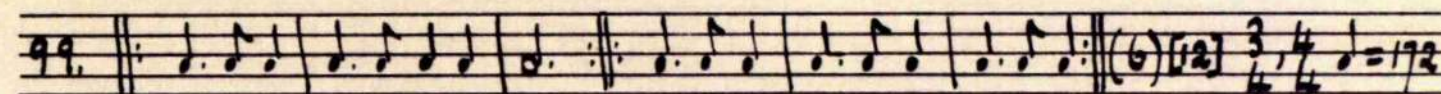


K.K. v. 2.

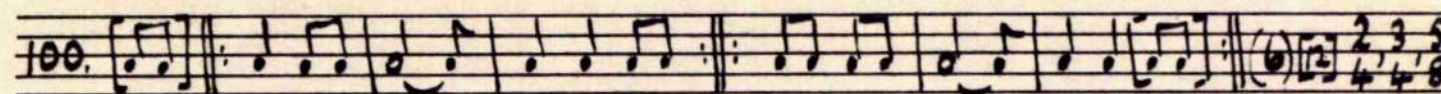
SIX-BAR GROUP



E.M. C. 7, v. 7 to C. 9, v. 9.



A.T. C. 24, v. 24 to C. 26, v. 26.



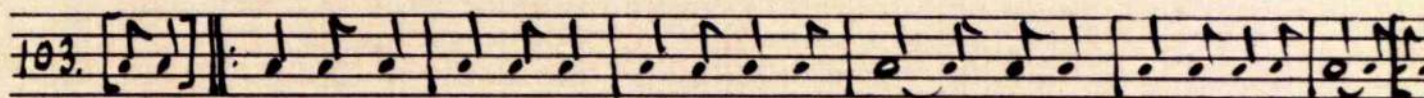
H.L. C. 31, v. 7.



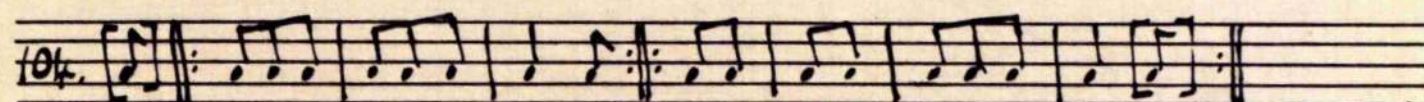
U.C. PRX4024, 2XS195, C.5, V.2.

(6) [12] $\frac{2}{4}, \frac{3}{4}, \frac{5}{8}$ $\text{♩} = 104$ 

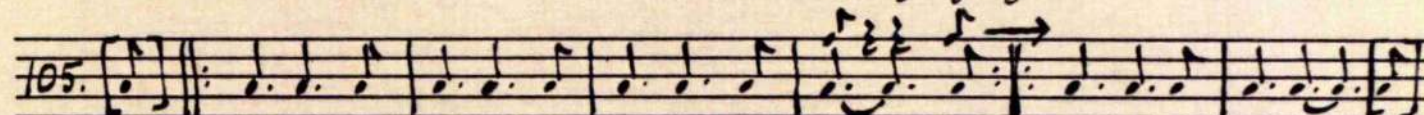
G.B. C.18, V.18.

(6) [12] $\frac{2}{4}, \frac{3}{4}, \frac{7}{8}$ $\text{♩} = 156$ 

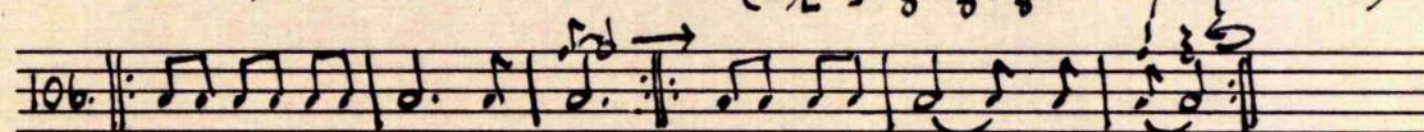
G.B. C.23, V.23.

(6) $\frac{4}{4}, \frac{5}{8}, \frac{6}{8}$ $\text{♩} = 120$ ($\text{♩} = 180$)

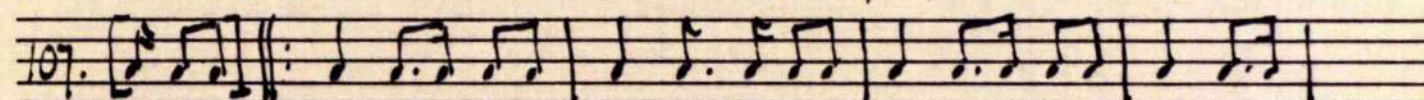
E.M. C.6, V.6.

(6) [12] $\frac{2}{8}, \frac{3}{8}, \frac{5}{8}$ $\text{♩} = 88$ ($\text{♩} = 132$)

E.M. C.1, V.1.

(6) [12] $\frac{6}{8}, \frac{7}{8}, \frac{10}{8}$ $\text{♩} = 92$ ($\text{♩} = 138$)

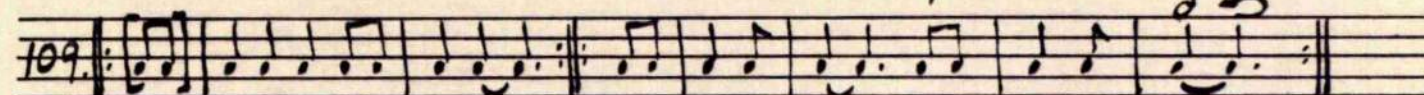
G.B. C.8, V.8.

(6) [12] $\frac{2}{4}, \frac{3}{4}, \frac{5}{8}, \frac{7}{8}$ $\text{♩} = 156$ 

S.A.E. PRX4024, 2XS194, C.1, V.1.

(6) $\frac{2}{4}, \frac{3}{4}, \frac{9}{8}, \frac{11}{8}$
 $\text{♩} = 132$ 

G.B. C.4, V.4.

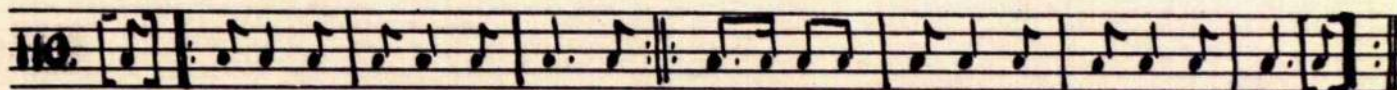
(6) [12] $\frac{2}{4}, \frac{3}{4}, \frac{5}{8}, \frac{6}{8}, \frac{7}{8}$ $\text{♩} = 156$ 

E.M. C.5, V.5.

(6) [12] $\frac{3}{4}, \frac{4}{4}, \frac{3}{8}, \frac{7}{8}, \frac{9}{8}$ $\text{♩} = 154$

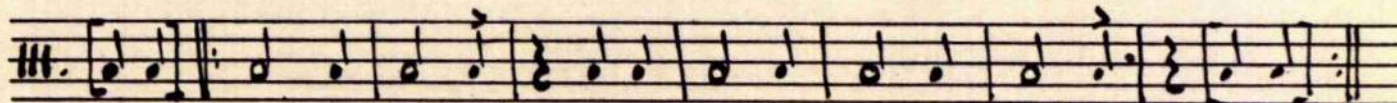
SEVEN-BAR GROUP

49



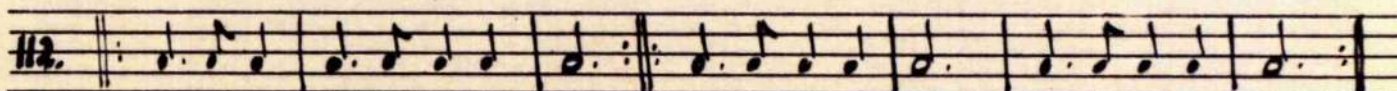
A.I. C. 23, V. 1.

(7) [14] $\frac{2}{4}$ $\text{♩} = 164$



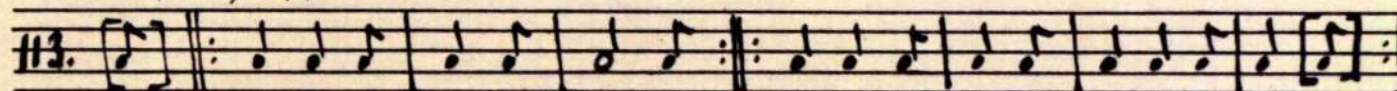
S.E. C. 13, V. 2; C. 14, V. 3; C. 27, V. 6; C. 28, V. 7.

(7) $\frac{3}{4}$ $\text{♩} = 54$ ($\text{♩} = 162$)



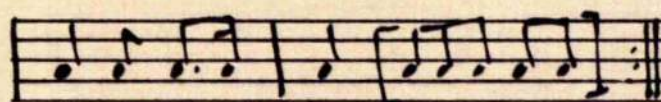
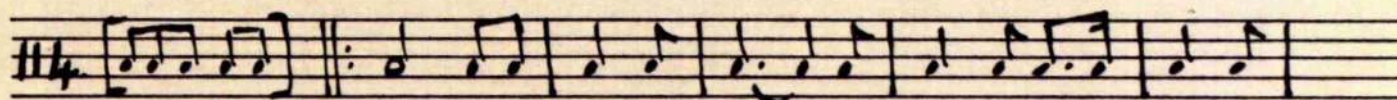
A.T. 2x5188 C. 22, V. 22; C. 27, V. 27; 2x5189 C. 2, V. 30; C. 3, V. 31; C. 4, V. 32.

(7) [14] $\frac{3}{4}, \frac{4}{4}$ $\text{♩} = 172$



H.L. C. 25, V. 1; C. 40, V. 16; C. 41, V. 17.

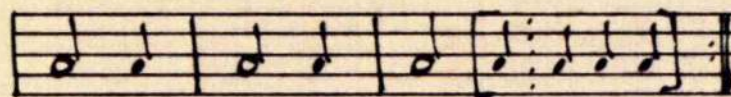
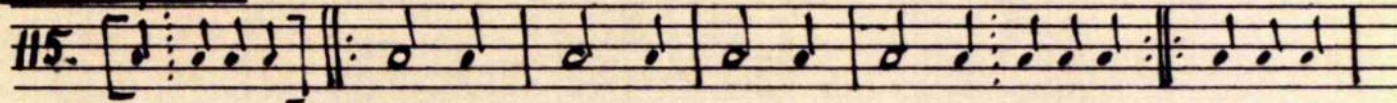
(7) [14] $\frac{3}{8}, \frac{5}{8}$ $\text{♩} = 108$



(7) $\frac{3}{4}, \frac{3}{8}, \frac{5}{8}, \frac{6}{8}, \frac{7}{8}$ $\text{♩} = 116$

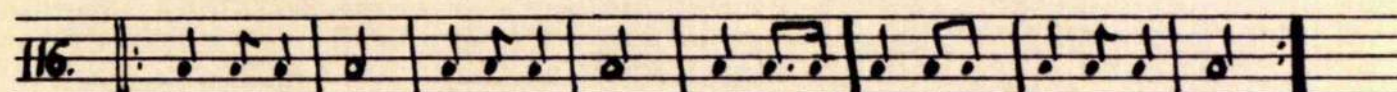
U.C. PR4024, 2x5195, C. 12, V. 2

EIGHT-BAR GROUP



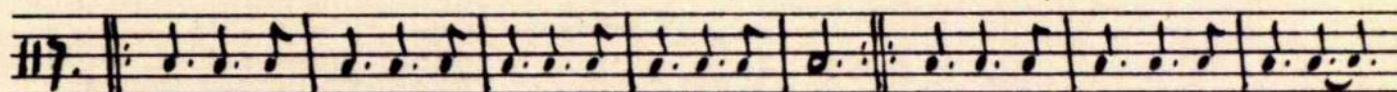
(8) [16] $\frac{3}{4}, \frac{6}{4}$ $\text{♩} = 102$

S.A.R. C. 4, V. 2.



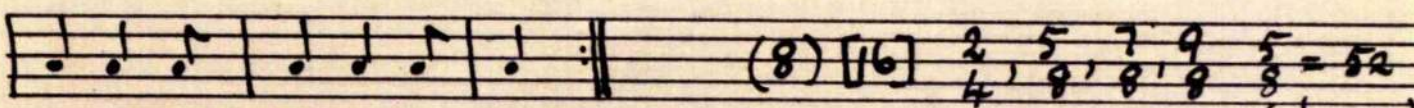
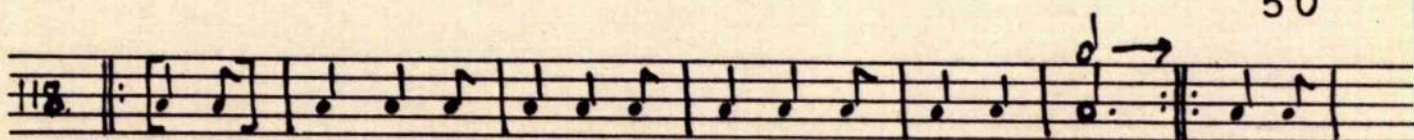
T. I. C. 21, V. 13.

(8) $\frac{2}{4}, \frac{5}{8}$ $\text{♩} = 176$



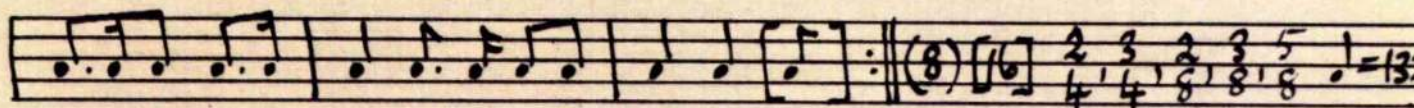
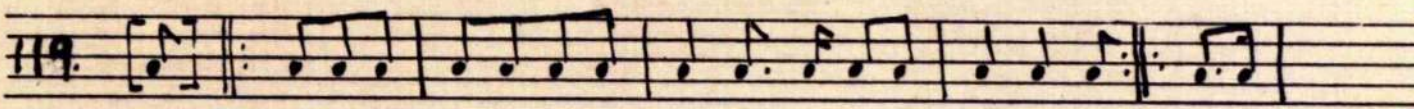
E.M. C. 10, V. 10.

(8) [16] $\frac{3}{4}, \frac{7}{8}, \frac{9}{8}$ $\text{♩} = 88$ ($\text{♩} = 176$)



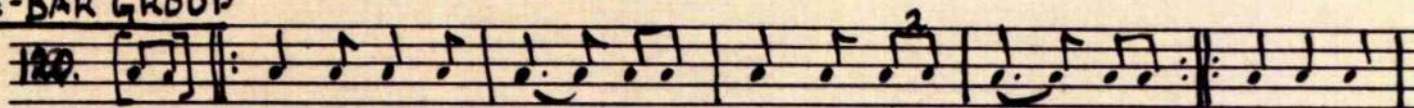
K. K. v. 1.

(8) [16] $\frac{2}{4}, \frac{5}{8}, \frac{7}{8}, \frac{9}{8}, \frac{5}{8} = 52$
(.1 = 130)



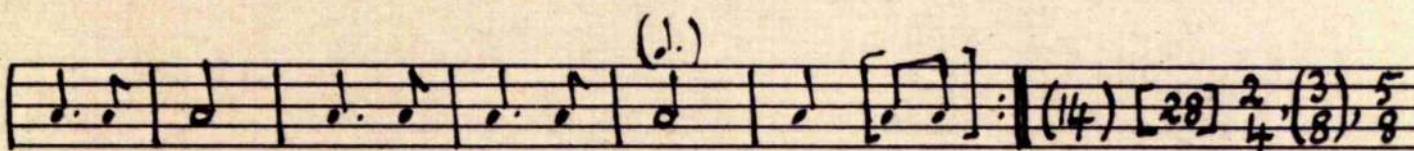
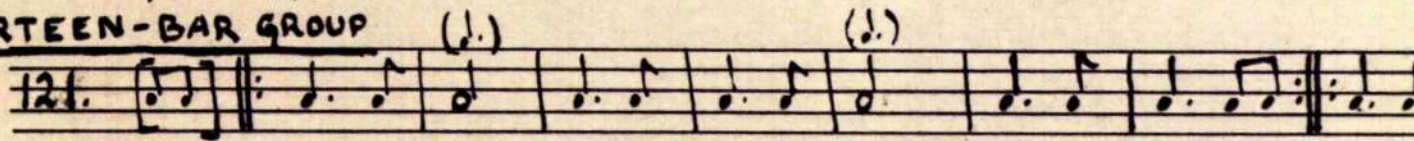
T. I. c. 34, v. 26.

NINE-BAR GROUP



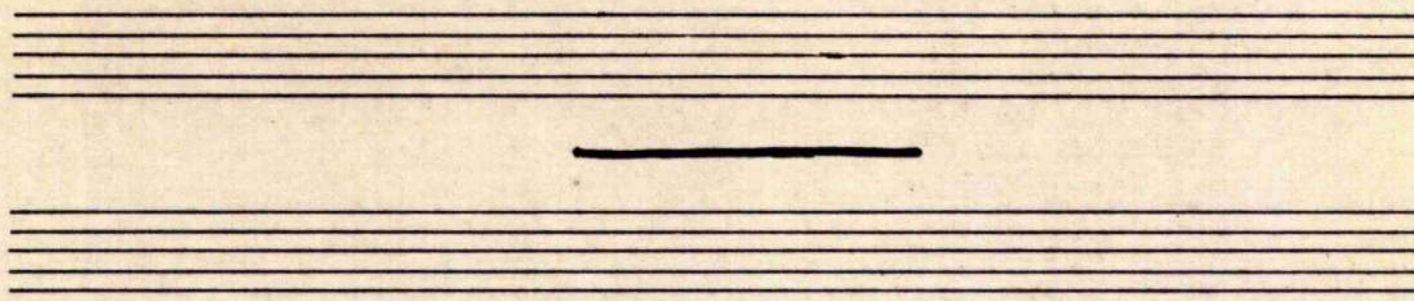
G. B. c. 24, v. 24.

FOURTEEN-BAR GROUP



S. A. R. c. 5, v. 3.

.1 = 144



The Native Cat Ancestors

It is impossible to trace the legendary travels of the band of totemic ancestors, usually called the Native Cat horde. They are known to have crossed many tribal boundaries, but each tribe only retains that part of the myth which concerns the Native Cat ancestor during his stay in their territory. The investigator is constantly referred to a more southern area to locate the place of origin of these sacred beings, and is eventually informed that the tjilpa horde arrived in Aranda territory from South Australia. There is some suggestion that they may even have travelled from the great salt sea (probably Spencer's Gulf). Unfortunately, the myth has not been located among those South Australian tribes which would have further knowledge on this matter. It is known that the various tjilpa ancestors travelled through the lands of all the Aranda, Unmatjera, Kaititja, Ilpara, halia, and Kukatja groups.¹

(1) The Simpson Desert Native Cat Centres

It was originally thought that the whole of the Simpson Desert Native Cat song had been lost. However, in 1953, while Mr. Strehlow was inland making recordings he came upon a man of about 56 years of age, whose father came from the Simpson Desert and who had been instructed by his father in one of the Native Cat cycles. This man recalled another Simpson Desert man still living, who left the area in 1921 and was approximately forty years old. He was then living at a station south of Lake Eyre. This man was finally located in 1955 and the complete song and myth was recorded from these two informants assisted by four or five other men who, in their youth, had been present at these festivals though not personally belonging to the Simpson Desert group. Here is a brief outline of the myth.

The Simpson Desert tjilpa centres are linked by myth with Port Augusta (situated at the head of Spencer's Gulf). According to local myths, tufts of red down came floating from the sky on a young tjilpa

1. Aranda Traditions contains, at the end, a useful map with all these areas marked.

ancestor who originated on a plain north of the MacDonnell ranges. He wished to ascertain from where these tufts had come, so he headed south, travelling over thousands of miles of sandhills, desert and gibber plain country until he finally reached Port Augusta.

There he saw a huge pole standing in the sea. This pole was so tall that it touched the sky. The wind, obviously had carried the tufts of down from this pole to the place where he had been in Central Australia. Finally he secured the pole (tnātantja) from the local totemic ancestors, and it was taken back to Central Australia by a large band of tjilpa ancestors from Port Augusta. The pole is called Améwara, which means Milky Way. This is because the natives believed that the Milky Way touched the ground, and that where it touched was the foot of the Milky Way pole. Indeed, the pole stretched across the sky like a second Milky Way.

The whole song falls into a number of sections, each of which describes one part of the journey: firstly, the parts concerning the tjilpa ancestor's journey to Port Augusta, then that part describing the journey of the party going back north with the pole. This journey took the wanderers through approximately six South Australian tribes before the Aranda territory was reached. The verses relating to these southern portions of the journey are the property of these South Australian tribes. The Simpson Desert Aranda group preserve only those parts that describe the journey through their own area and also those verses which describe the pole as it stood in the sea at Port Augusta.

There are two different Simpson Desert tjilpa cycles. One is performed on the flood flats of the lower Finke river and the other is performed in the centre of a vast plain. These totemic centres in the Simpson Desert could stage ceremonial cycles in good seasons when the clay pans in the desert and the lagoons in the lower Finke were filled with rain or flood waters. On such occasions the Simpson Desert group which normally lived on the lower reaches of the Finke was obliged to visit all

the ceremonial sites in the Simpson Desert and stage the cycles celebrating the mythical actions and wanderings of the totemic ancestors. Two of the most important of these cycles were those relating to the wanderings of the tjilpa ancestors mentioned here.

In pre-white days all males in the Simpson Desert would assemble, in good season, at both of these sites and perform both cycles associated with this myth. Each cycle would consist of approximately forty separate acts, each of which related an incident in the story of the Native Cat wanderings in the Simpson Desert area. Each cycle took approximately two months to perform in full, generally at the rate of one act a day with sometimes several days between acts. During this time the men stayed at a camp of their own, away from the women; a number of hours each night were spent singing the songs.

There are approximately 300 couplets in the recorded verses, many of which would be repeated several times in the course of the cycle. However, one group of songs, perhaps comprising fifty verses, was sung each night.

Each of the cycles concluded with the revelation of the Port Augusta pole. For about a week before this, verses describing the pole were sung. These Améwara Tnáṭaṇa verses were not secret (although sacred) but were known by all adult initiated men of that area.

(ii) Améwara Tnáṭaṇa Verses

The singing of these verses, as might be expected from a camp of energetic and enthusiastic men singing a commemorative song which was closely associated with their own existence, is vigorous and lusty. Each verse is begun with great enthusiasm, but does not end abruptly or with any sense of climax.

Each couplet in the text is expanded to form a verse of usually about thirty to forty bars. The couplet is repeated until the particular act referred to has been completed by the dancers. It is the song leader's task not only to begin each verse, but also to conclude the verse. This is done simply by gradually lowering the intensity of the voice until it becomes almost a whisper, and then stopping. It can be seen from the

transcriptions that the stopping point is not fixed, but that the fade out is effected whenever it is suitable for the other performers.

The following features of this ceremony have attracted my attention.

1. Each verse is divided into three parts:-

(a) Working from upper G to E (tonic). The actual sequence of notes varies from verse to verse.

(b) Upper E to lower G. This is usually indistinct in pitch but follows the same idea in each verse.

(c) The repetition, usually slightly altered, of (a), only one octave lower.

2. The scale always descends.

3. A most interesting feature of all the Central Australian songs is the method of breath intake. Quite unlike our own practice under these circumstances, the native frequently omits an important syllable. The breath intake is always audible, almost vocalized. Mr. Strehlow suggests, as a probable explanation, that the singers must never have a pause in their sacred chants lest the magical power, which these chants possess, be lost.

4. It often happens that some of the group, when singing either section (a) or (c) of any verse, come down to the tonic earlier than the rest of the singers. This gives rise to singing in thirds, and sometimes closer intervals, a practice that is perhaps the source of Wallaschek's remark:

"Labillardiere has declared that the natives sang in thirds, a statement which Borwick appears to doubt"

5. The detailed study of the scale and intervals of this ceremony did not in any instance display an octave. The average size of all possible intervals of an octave was found to be about 1250 cents. Thus, in descending from the upper tonic to the lower tonic, the native usually exceeds the octave.

6. Although the verses recorded are felt to have the same tonic throughout, the pitch actually varies, and drops slightly towards verse 44, after which it is raised a semitone to the original pitch in verse 45.

The fall is probably due to physical tiredness, as it must be remembered that these men would have been singing and dancing for many hours prior to these verses being performed. The subsequent rise was no doubt due to the inability of most of the singers to reach the lowered tonic comfortably. In verses 40 and 41 the tonic in the lower octave is quite definitely sharp, and this would seem to indicate that accurate intonation was impossible because the pitch required was out of the singers' vocal range.

(iii) Musical Analyses

(a) Form

The verses are divided into groups, each group containing couplets describing one aspect only of the pole. As soon as the description in the poetry changes the theme and the rhythm are transformed to suit the new circumstances.

Verses 1 - 12 (Transcriptions on pp. 58-62)

The first subdivision is from verse 1 to verse 12. These verses describe the supernatural tjilpa ancestor at the foot of the Milky Way pole. Here are some of Mr. Strehlow's translations of the poetry

At the foot of the Milky Way
He sends out flashes of lightning

At the foot of the Milky Way
He is trembling violently.

At the foot of the Milky Way
He gleams like fire.

At the foot of the Milky Way
He glows red like fire.

From the trunk of the Milky Way
Flashes of lightning are shooting out incessantly

From the trunk of the Milky Way
A bright red glow emanates incessantly.

These verses are basically in a $\frac{3}{4}$ rhythm throughout. Early in the recording as a background to some of the verses, there can be heard the magic sound

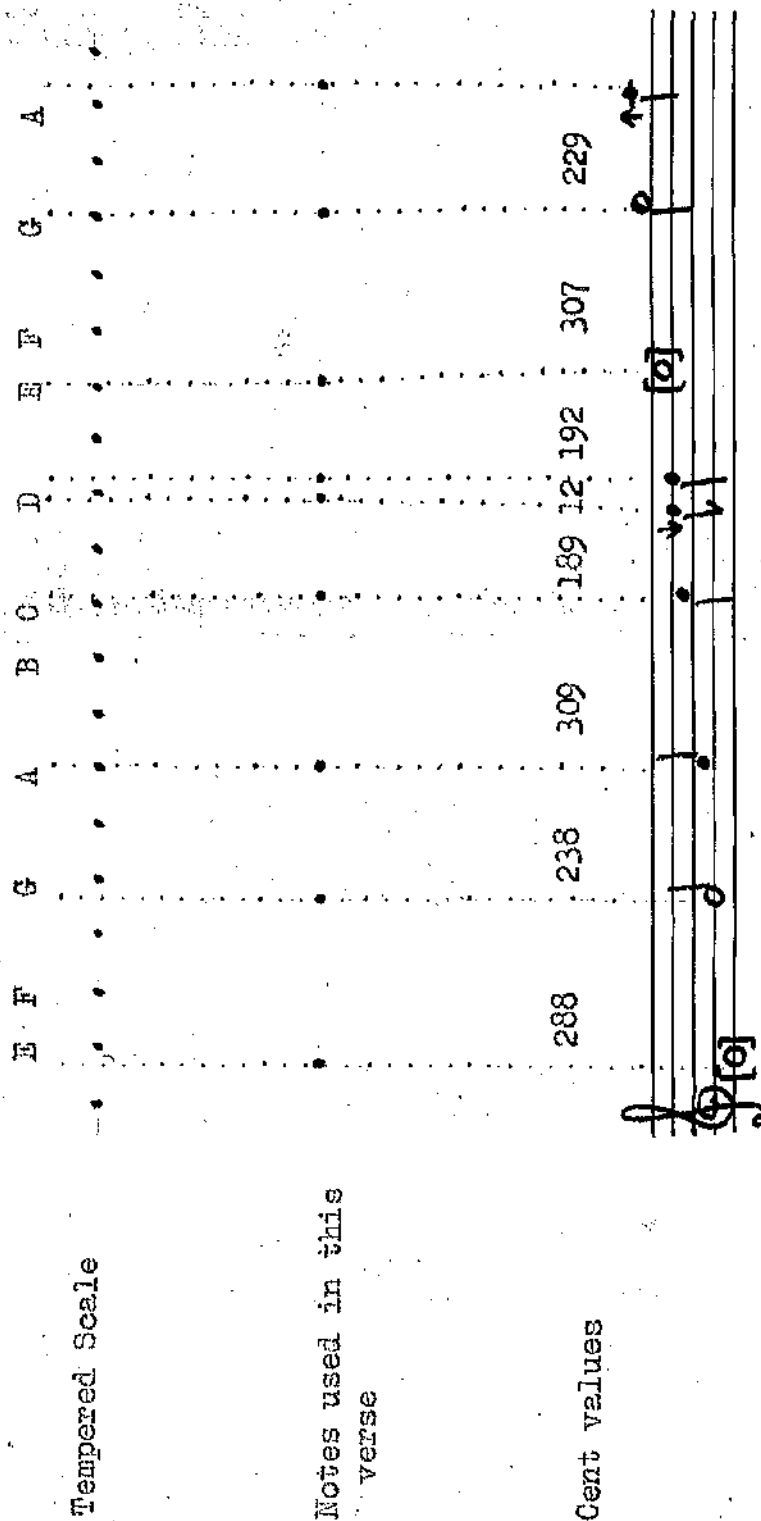
(cont. p. 73)

PRX4021

2XS 188

Cut 1

Verse 1

Chart of Measured Pitch

Notes used in transcription
(Transposed up an octave)

Chart of Measured Pitch

PRX4021
2X5 188
Cut 2
Verse 2

Tempered Scale



Notes used in this
verse

Cent values

262 53 42 187 360 166 207 204 98 136



Notes used in transcription
(Transposed up an octave)

Cut 1
Verse 1

(Record PRX4021, sides 2XS188 and 189)

30.4.57 to 12.6.58.

M.M. ♩ = 158

Solo ↑ ↑ ↑ ch. ...

āmi - wā - rānā - ti - yēi Lāmi - wā - rānā - ti - yēi Lālar -

hi - lāmi - pā - hōn chālar - hi - lāmi - pā - hōn chāmi - wā - rānā - ti -

yēi Lāmi - wā - rānā - ti - yēi Lālar - hi - lāmi - pā - hōn chālar -

hi - lāmi - pā - hōn chāmi - ... etc.

solo

chālar - hi - lāmi - pā - hōn (cham)

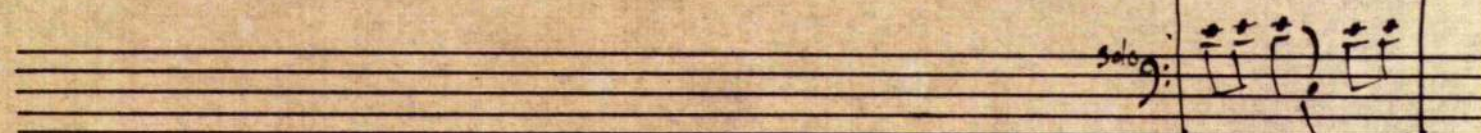
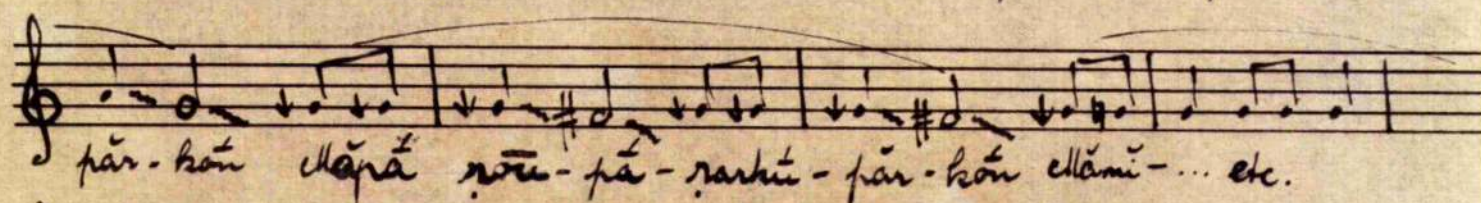
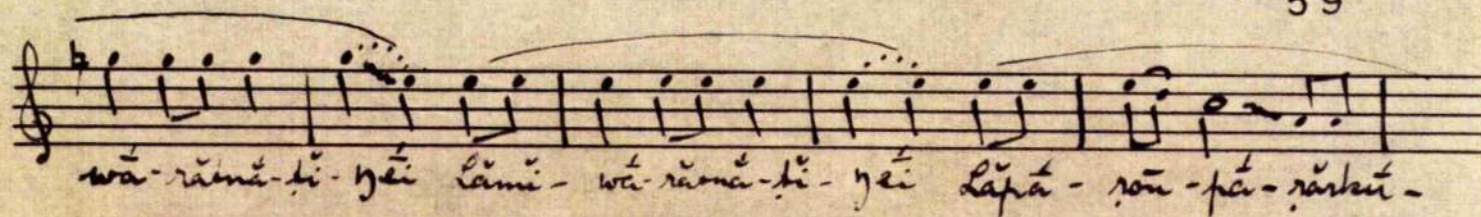
No. 17

Cut 2
Verse 2

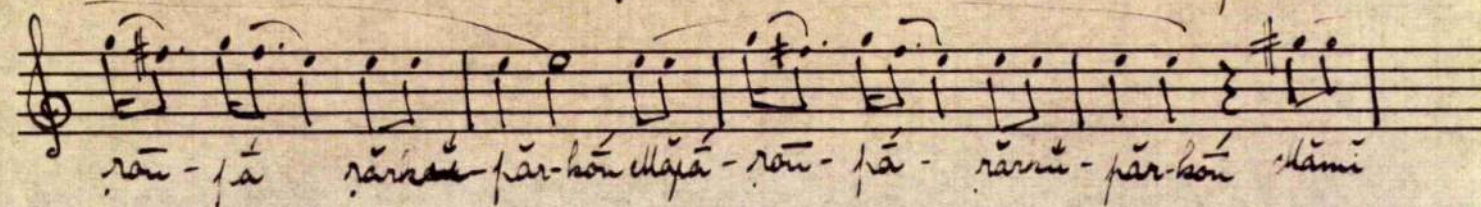
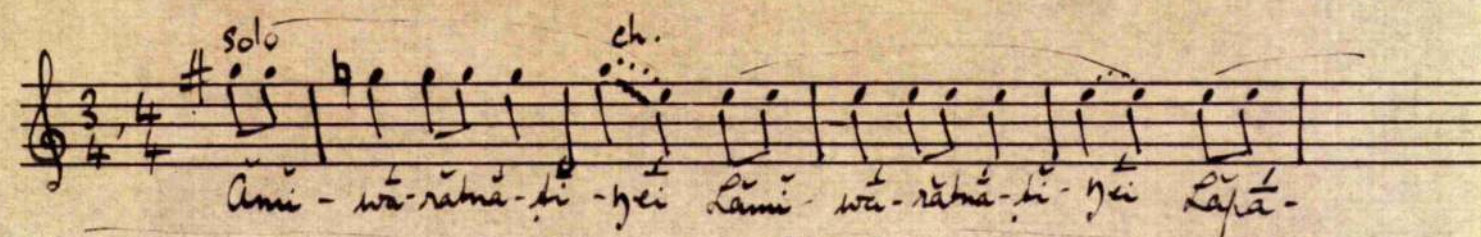
Solo ♯ ch. ...

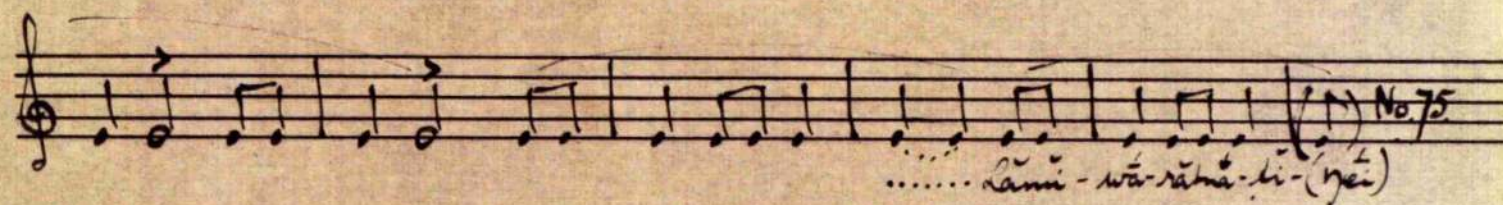
āmi - wā - rānā - ti - yēi Lāmi - wā - rānā - ti - yēi Lāpā -

rōn - pā - rānā - pā - hōn chāpā - rōn - pā - rānā - pā - hōn chāmi -



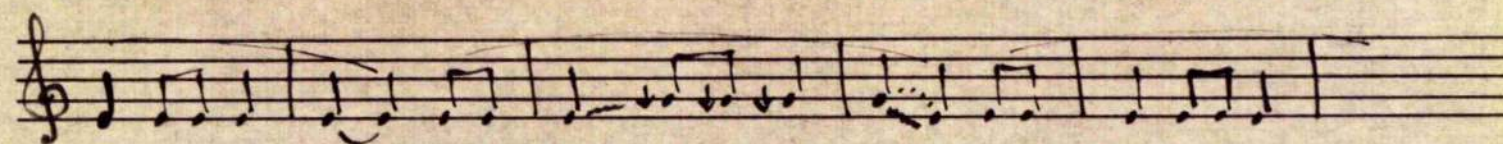
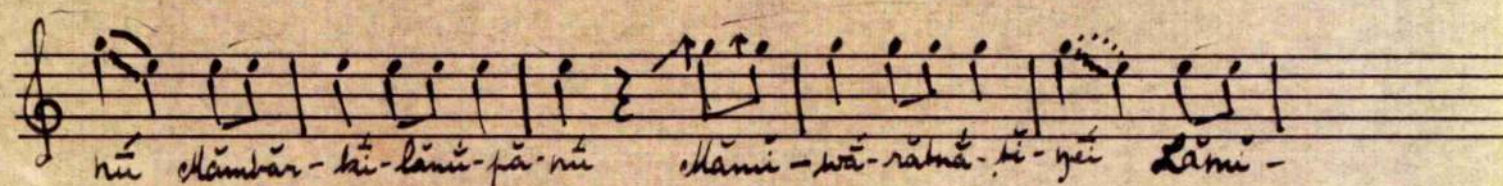
Cut 2
Verse 3

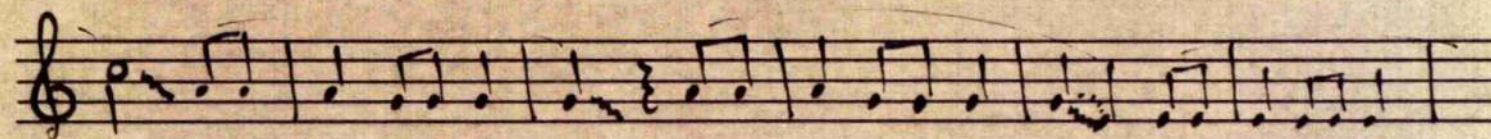
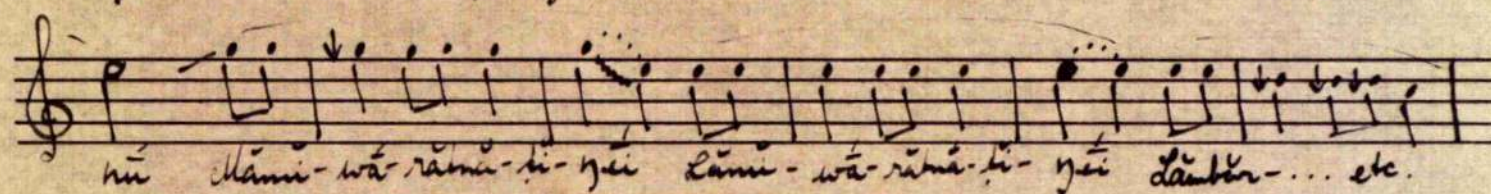
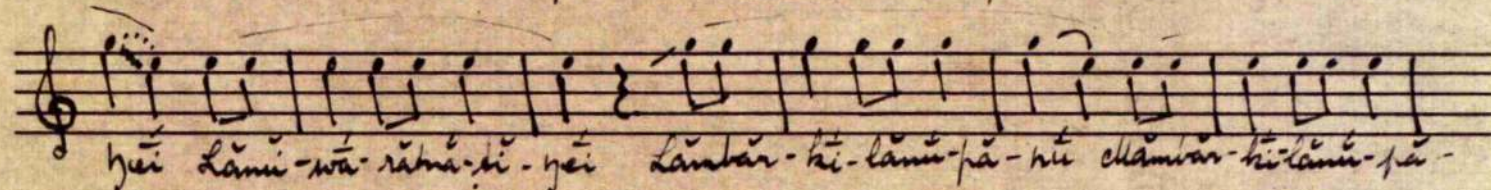
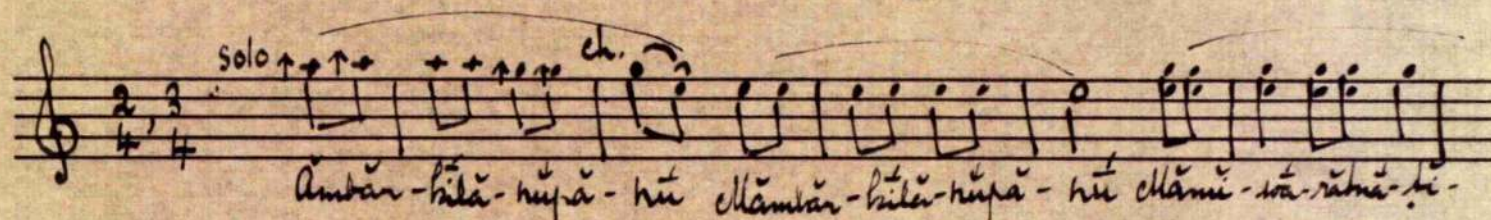
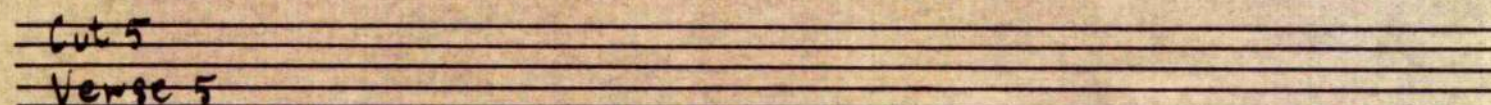
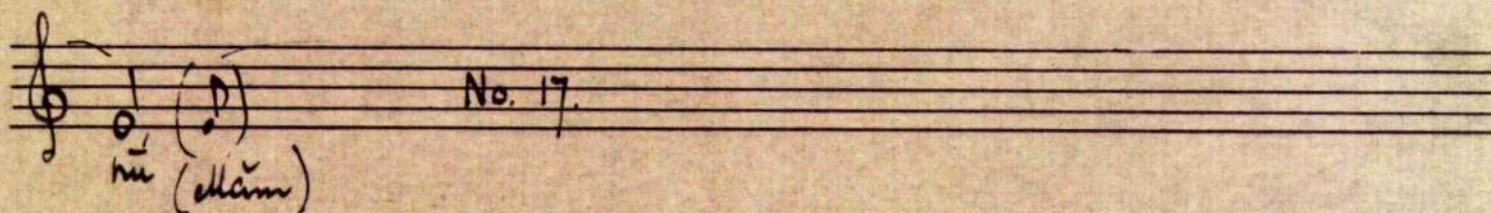
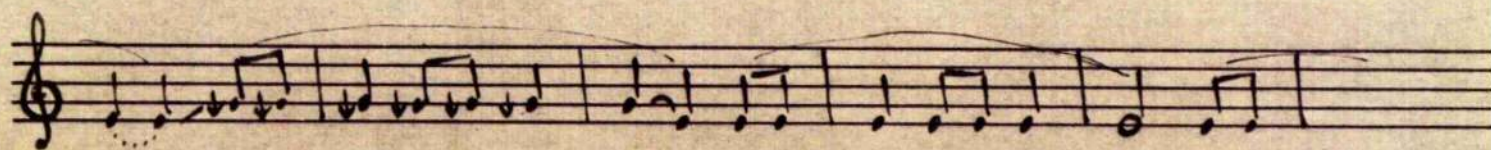




Cut 4

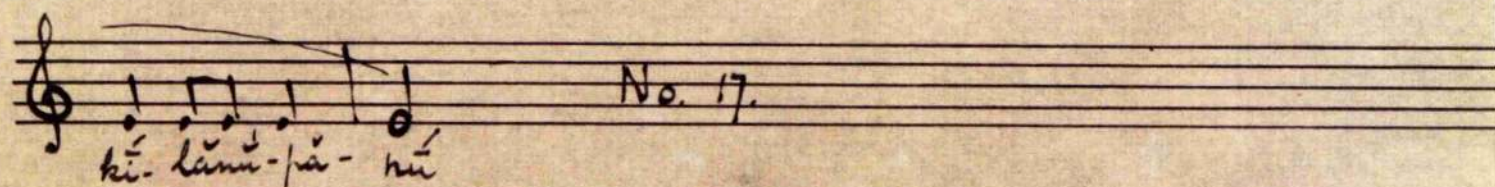
VERSE 4







..... Lămbăr -



No. 17.

hi-lăm-pă-hu

Cut 6

Verse 6



solo no ↑

ch.

Ami-wa-ră-nă-ti-gei Lămi-wa-ră-nă-ti-gei Lăji-



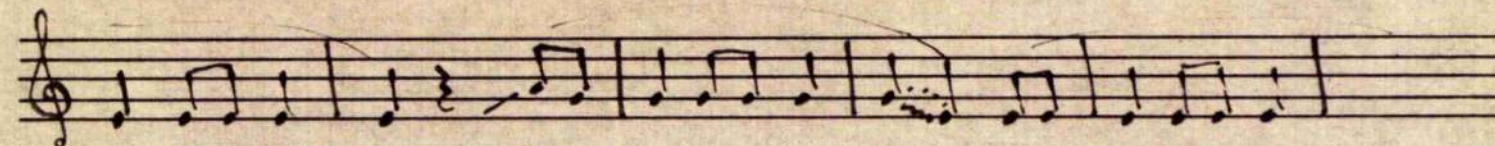
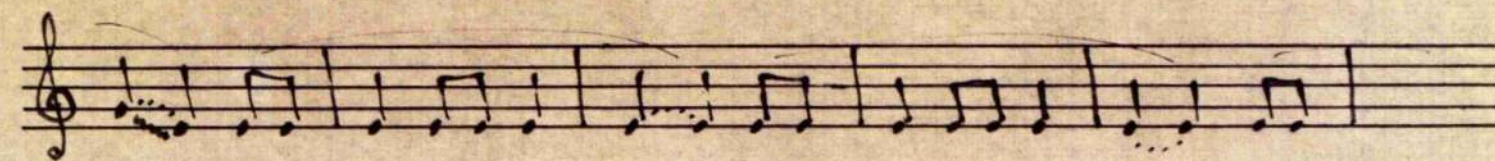
gei-lăm-pă-hu elăji-gei-lăm-pă-hu elămi-wa-ră-nă-ti-gei Lămi-

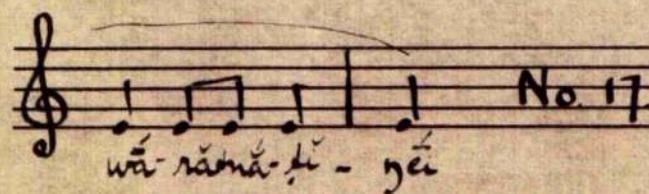


wa-ră-nă-ti-gei Lăji-gei-lăm-pă-hu elăji-gei-lăm-pă-

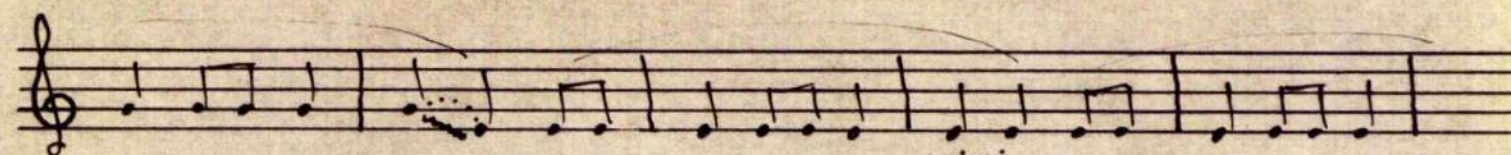
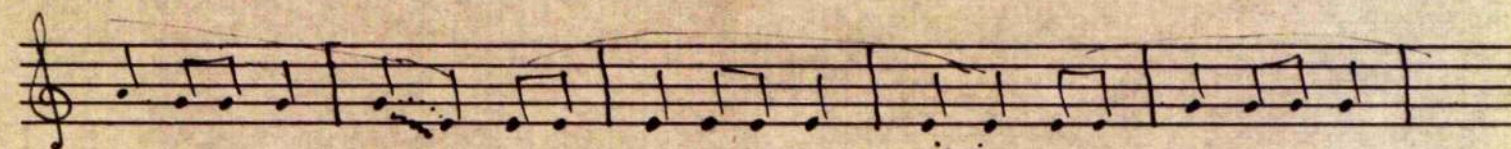
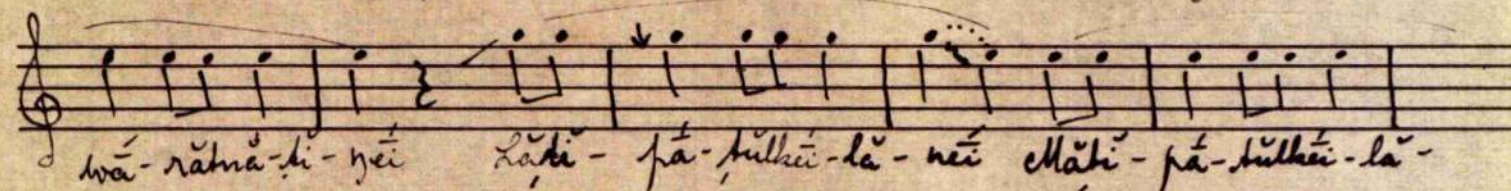
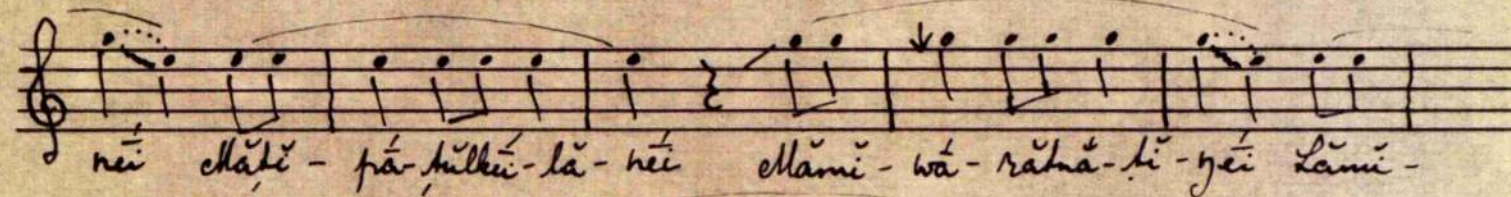
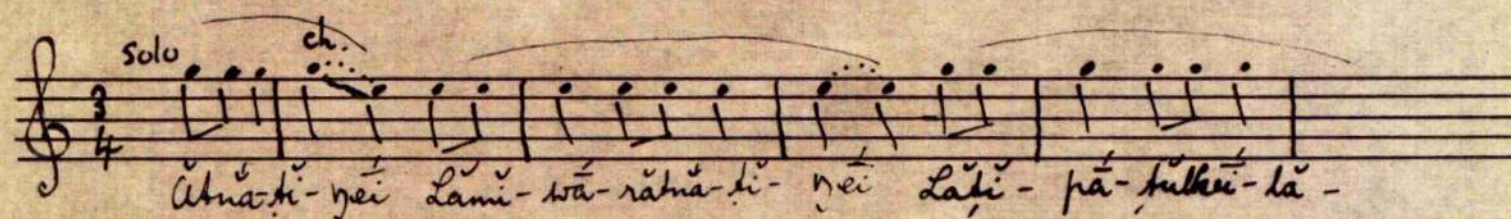


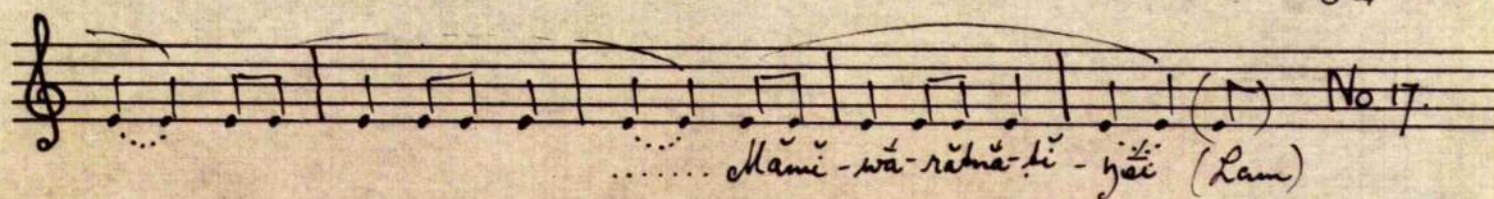
hau elămi-... etc.





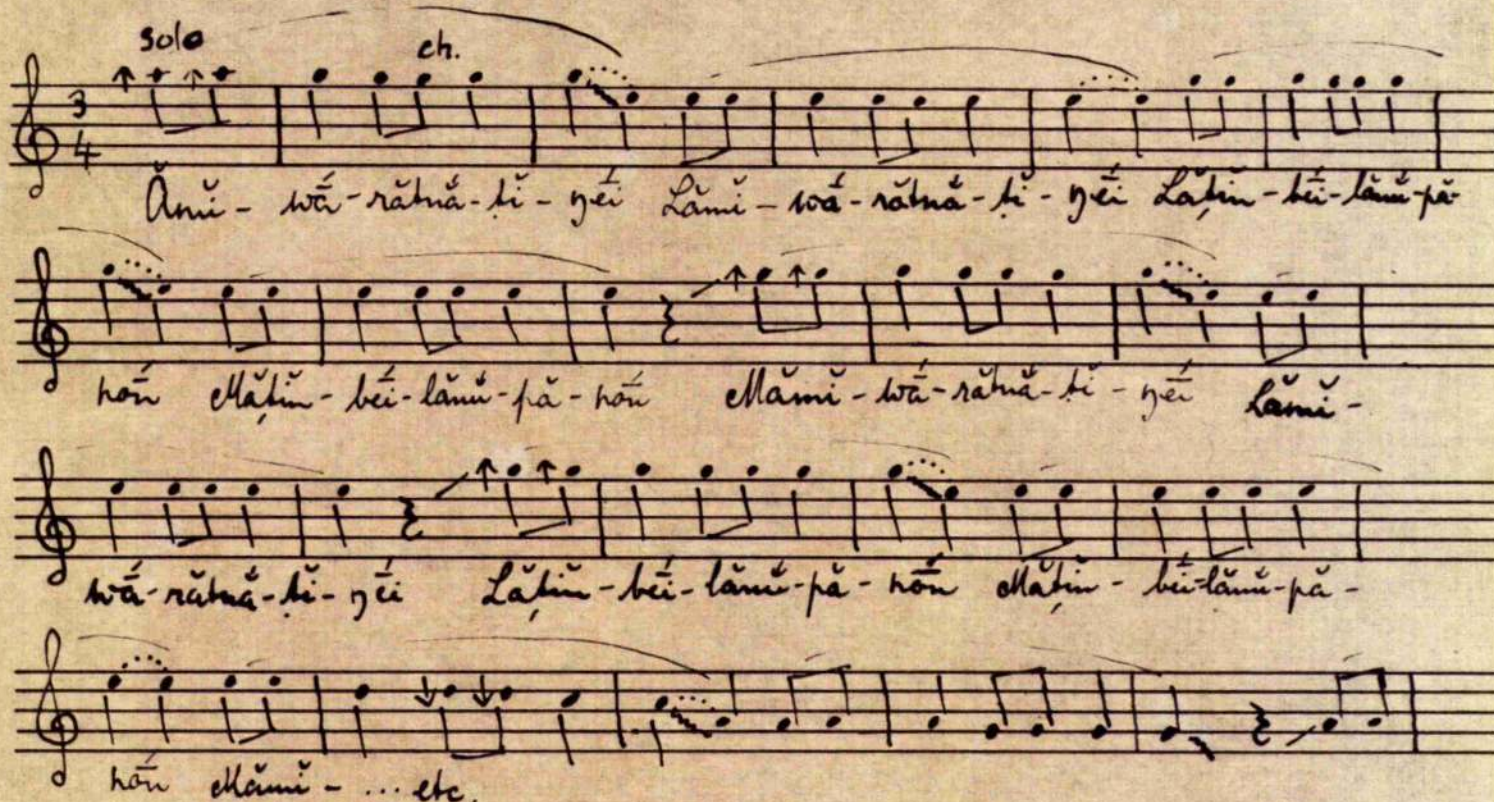
Cut 7
Verse 7





Cut 8

Verse 8



Cut q
Verse q

65

solo *ch.*

Āmī - wā-rātnā-tī-gei Lāmi - wā-rātnā-tī-gei Lūjā -
 nbān-bīgū-lā - nōn chūjā - nbān-bīgū-lā - nōn clāmi - wā-rātnā-tī-
 gei Lāmi - wā-rātnā-tī-gei Lūjā - nbān-bīgū-lā - nōn chūjā -
 nbān-bīgū-lā - nōn clāmi - ... etc.

..... chūjā - nbān-bīgū-lā -

No. 17.

nōn clāmi - wār

Verse 10

Solo *ch.*

Ami - wā - rātnā - tī - gēi Lāmi - wā - rātnā - tī - gēi Lālbā -
 rān - tja / hājā - ri - nōn chālba - rān - tja / hājā - ri - nōn chāmi -
 wā - rātnā - tī - gēi Lāmi - wā - rātnā - tī - gēi Lālbā - rān - tja / hājā -
 ri - nōn chālba - rān - tja / hājā - ri - nōn chāmi - ... etc.

No. 75.

..... chāmi - wā - rātnā - tī - gēi

Cut 11

Verse 11

Solo *ch.*

Ami - wā - rātnā - tī - gēi Lāmi - wā - rātnā - tī - gēi Lālbā -

rān-tjā / nātjā-rī-nōn Mālba-rān-tjā / nātjā-rī-nōn Māmī-

wā-rānā-tī-gei Lāmī-wā-rānā-tī-gei Lālba-rān-tjā/nātjā-

rī-nōn Mālba-rān-tjā / nātjā-rī-nōn Māmī-... etc.

solo

ch.

solo No. 75.

..... Mālba-rān-tjā/nātjā-rī-n(ou)

Cut 12

Verse 12

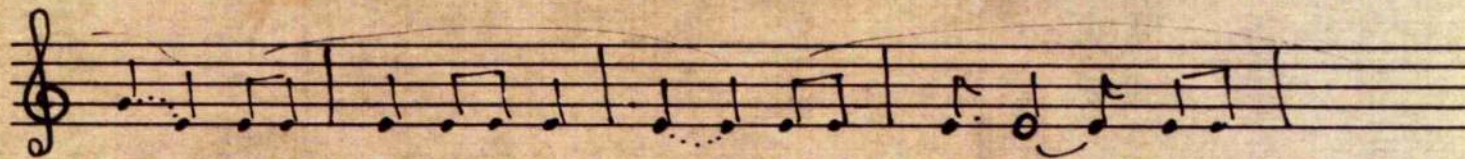
solo

āmī-wā-rānā-tī-gei Lāmī-wā-rānā-tī-gei Lātjā-

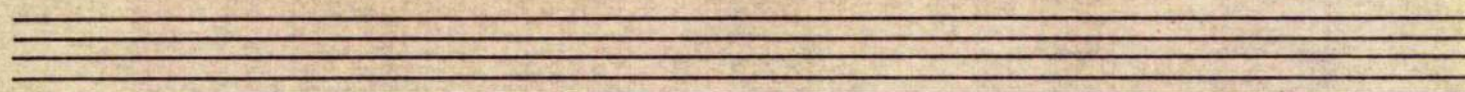
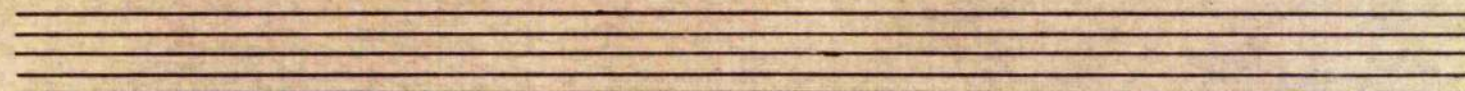
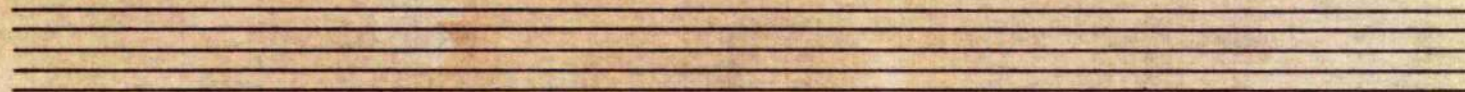
rī-tjā / rīnō-peī-nōn Mātjā-rī-tjā / rīnō-peī-nōn Māmī-

wā-rānā-ti-pei rāni-wā-rānā-ti-pei Lijā-rī-tjā / rīnō-
 pui-hon Mijā rī-tjā / rīnō - pui-hon Māni ... etc.
 boys

(boys continue singing an octave higher to the end)



No. 75.
 Mijā rī-tjā / rīnō - pui-hon



Cut 13
Verse 13

70

M.M.d. = 92

solo ch.

(ā)mi - wā / rājātnā - ti hēlāmi - wā / rājātnā -
ti hēlātnā - tā / nḡālītṇō - pēi thōmātnā - tā / nḡālītṇō -
pēi thōmāmi - wā / rājātnā - ti hēlāmi - wā / rājātnā -
boys sing an octave higher to the end.

ti hēlātnā - tā / nḡālītṇō - pēi thōmātnā - tā / nḡālītṇō -
pēi hēlāmi - ... etc.

No. 13.
..... thōmāmi - wā / rājātnā - ti

Cut 14
Verse 14

solo ch.

(ā)mi - wā / rājātnā - ti hēlāmi - wā / rājātnā -

ti hēlākā-wā / wāhō - pēi thōmākā-wā / wāhō -
 pēi thōmāmi-wā - rājātnā-ti hēlāmi-wā / rājātnā -
 ti hēlākā-wā / wāhō - pēi thōmākā-wā / wāhō - ... etc.
 boys in octaves to the end

..... hēlāmi-wā / rājātnā -

No. 13.

ti

Cut 15

Verse 15

solo ch.
 (A)mi-wā / rājātnā-ti hēlāmi-wā / rājātnā -

Handwritten musical score for a song, featuring three systems of staves. The lyrics are written in a non-Latin script, likely Georgian, and are placed below the notes. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves, with the lower staff containing the text "in octaves to the end.".

ti hēlānē-lā / kērībēn-gēi lēkānē-lā / kērībēn-
 gēi lēkāmī-wā / rājātnā-ti hēlāmī-wā / rājātnā-
 ti hēlānē-lā / kērībēn-gēi lēkānē-lā / kērībēn-
 in octaves to the end.

Handwritten musical score for a song, featuring three systems of staves. The lyrics are written in a non-Latin script, likely Georgian, and are placed below the notes. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves, with the lower staff containing the text "No. 13." and "hēlāmī-wā".

... etc.
 No. 13.
 hēlāmī-wā

of the bullroarer. This is produced by a thin board attached to a cord, and whirled over the head of the executant.

Comments on Verses 1 - 12

The short solo passage at the beginning of each verse is sung by the song leader to indicate what the text will be. The chorus entry is not organized, but the singers all join the group as soon as they know definitely what the words are going to be. By this time the verse is at its dynamic peak, and the gradual diminuendo is broken only by a rest which is followed by a somewhat louder entry. This renewed enthusiasm soon fades, and the verse ends in a mere whisper.

The main breath intake in these verses is at the end of phrases. Mostly there is a rest after the fourth phrase, and one or more rests later in the verse. Verses 8 and 11 are the only examples with rests late in section (c), and in the latter case it would appear that the chorus had already decided that the verse had ended.

Verse 1 has frequent extension of time value at the end of phrases, but this is insufficient for these bars to be considered as $\frac{7}{8}$ bars.

In verse 2, and indeed in many cases throughout all the transcriptions, and not only of this ceremony, it can be noticed that there are two notes on the syllable 'Par'. In later transcriptions I have often avoided the temptation to write two notes in these cases, because it is doubtful whether this is indeed two notes, or whether it is an auditory illusion caused by a prominently rolled 'r'.

The rhythm of the opening of verse 5 is the only example so far located in all the music being discussed in this work where the initial rhythm is not that of the rhythmic pattern. At first I felt this to be the song leader's error, but it will be noticed that there is no hesitation on the part of the chorus, unless the extension in the second bar be so considered. The easy switch from one rhythm back to the established rhythm of verse 1 makes me wonder whether there are not perhaps a set of verses using these two rhythms combined. The opening rhythm seems more suitable for the accentuation of the words than does the usual $\frac{3}{4}$ rhythm.

In verse 9 there is confusion in the singing in the seventh line, the

two most prominent parts being noted here.

74

In line 2 of verse 11 there is an unexpected G sharp in the second part which is written below. This G sharp is shortly used by the whole group, and its appearance in the body of the verse, rather than at the opening, is unusual. The sixth line of verse 11 shows another common feature of this music - an anticipatory note for which there is no syllable in the text. This is the extension of the anticipatory glissando which is to be found at the start of many phrases, especially after a rest.

The habit of gliding from one note to another is very common in aboriginal music. This tendency is more usual in descending passages, as a jump upwards is mostly taken without sliding. However, these verses occasionally display an ascending glissando (e.g. verse 4, line 4, bar 5).

In verses 1, 4, 5, 7, 8 and 9 there is an interesting use of two slightly different notes - D and ↓D. It can be seen from the chart that the interval is very small - 12 cents. Perhaps the second note is slightly lower in pitch because the singers have anticipated the descending passage.

In verse 12, line 6, bar 1, the already syncopated beat is anticipated from here to the end of the verse.

Verses 13 - 15 (Transcriptions on pp. 70-72)

The next subdivision consists of verses 13, 14 and 15. These three verses refer to the pole itself. The poetry is more easily understood if we remember that the natives thought the Milky Way stretched down from the sky until it touched the ground, and that where it touched was the foot of the Améwara pole.

At the foot of the Milky Way,
The Tnatantja pole is standing.

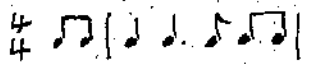
At the foot of the Milky Way,
The ceremonial pole is towering up

At the foot of the Milky Way,
This is the place where it shook off its foam

The rhythm is now contained in a $\frac{2}{8}$ bar. The melodic outline, though slightly altered, is fundamentally the same. For the first time we hear the voices of the younger boys who give us a further example of an upward glissando before singing an octave higher than the rest of the group. This happens at the beginning of section (b) and continues to the end of the verse.

Comments on Verses 13 - 15

An interesting note has been added to the original transcription by Mr. Strehlow. "Améwara Thátaja (= the base or trunk of the Milky Way) is here used as the name for Port Augusta."

The anticipation of the third beat in many bars (e.g. bar 1 verse 13) is similar to that already noted in verse 12. This particular rhythm, and that of verses 2 and 3 of the Honey-Ant Song of Ljāba (No. 14) presented the same difficulty in transcription. Both were originally taken as $\frac{4}{4}$  but, as such, were not entirely satisfying. It was then found that, by considering them as $\frac{2}{8}$ rhythms, anticipation of the third beat was frequently used. This most likely caused the confusion in the original transcription. In the Honey-Ant verses the diacritics in the text give a strong accent to the syllable on this third beat.

The scale outline varies slightly from that of the previous section and the descending passage seems more purposeful. The only rest occurs in the three verses, twelve bars before the end, before the start of a new phrase.

Verses 16 - 21 (Transcriptions on pp. 79-83)

The third subdivision of verses is from 16 - 21. Here it is the young tjilpa ancestor from the plain north of the MacDonnell Ranges who is speaking:

The Milky Way has drawn me to itself:

I claim as my own [this pole] that has drawn me to itself.

These verses are really in a $\frac{3}{2}$ rhythm throughout. The tempo is slightly less than the first group of verses (crotchet for crotchet) and slightly

more than the verses from the second subdivision, verses 13 - 15. However, if we consider this present group as a $\frac{3}{2}$ rhythm, $\text{♩} = 72$ is considerably slower than the previous $\text{♩} = 92$, and less than half the opening speed of $\text{♩} = 158$. This probably accounts for the more stately character of these verses.

Comments on Verses 16 - 21

Again there is a slight change in the scale outline. However, these verses are surprisingly accurate in pitch. The opening of verse 21 is the only occasion when the usual opening outline is not followed, and then the difference is slight. Verse 20, line 1, bar 3 is flatter than usual.

Verse 16 has several extra notes which do not take a syllable of the text, e.g. line 2, bar 1.

Line 2 of verse 21 has a reduced version of the usual ornamentation of this subdivision of verses.

The main rests fall at the end of phrases, this time nine or ten bars from the end of the piece.

Verses 22 - 32 (Transcriptions on pp. 85-95)

The verses in subdivision 4 are used as love charms.

At the foot of the Milky Way,

The pole which stood in the deep excites all who view it.

In these verses we have the first example, in this present work, of the very common feature of alternating time-signatures. We have bars of $\frac{3}{4}$, $\frac{4}{4}$ and occasionally $\frac{2}{4}$. Only 32% (39 out of 121) of the rhythms in the catalogue had bars of equal length and of these, more than a third were one-bar groups where there is no option but to have a single time-signature. It will therefore be realized that these verses are not exceptional from the point of view of rhythm.

Comments on Verses 22 - 32

A similar occurrence is to be noted in the first verse of this new rhythm as was mentioned regarding verse 1 - a slight rhythmic irregularity in relation to the standard rhythmic pattern. In bar 1 on the second line of verse 22, and in many similar bars throughout the piece, there are less than $2\frac{1}{2}$ beats where all later verses have a full three-beat bar. In verse

1 the time value was extended; here it has been reduced. It would seem that the rhythm of the opening verses often requires a little time to stabilize itself. Again in this verse, line 7, bar 4, there is an anticipatory note.

Verse 23 has a slightly different descending passage (line 4, bar 3), and indeed there is not the same degree of uniformity within section (b) in this group of verses that has already been found in the previous sections.

In verses 24, 25 and 26 there are two notes on the syllable 'jar'. The phrasing of these verses carries over into the repeat of the rhythmic pattern which results in alternating long and short phrases. However, it can be seen (e.g. verse 24, line 5, bar 2) that there is sometimes a rest at the end of the rhythmic pattern (which is also the end of one complete statement of the text), but this rest occurs in the middle of the long phrase.

There are two solo entries in verse 24 which may supply useful information. They are in line 2, bar 1, and line 8, bar 4. Here the singer uses the second note on the diphthong as an anticipatory note to the next phrase. This may well be the explanation of the instances where these extra notes occur after a diphthong. However, many are found after syllables which do not contain a diphthong, and here an extra vowel must be used, or the last one repeated. In either case this technique could be viewed as a further attempt to avoid definite breaks in the text.

Sufficiently unusual to be of interest is the existence of the interval of a major third, to be found in verse 25, line 3, bar 2.

Verse 32 has less chromatic alteration of notes than the other verses of this subdivision.

Verse 33 (Transcription on p. 97)


Verse 33 is a most interesting one. It is unique in Central Australia: so far inland a description of the sea is most surprising. The verse describes the pole as it stands in the sea at Port Augusta. The music itself is in a $\frac{6}{8}$ rhythm throughout, and for the first time in this ceremony intentional and artistic use is made of intervals smaller than a semitone.

(cont. p. 98)

PRX4021
2XS 188
Gut 16
Verse 16

Chart of Measured Pitch

Tempered Scale	D	E	F	G	A	B	C	D	E	F	G

Notes used in this verse	.	.	.	.	.	.	.	.	.	.	.
Cent values	171	99	242	190	102	181	254	173	59	103	
											

Notes used in transcription
(Transposed up an octave)

Cut 16

Verse 16

79

1.M. d=72

solo *ch.*

ă - mi - wā - rě - lă / nă - rî - lăi - hō - mēi hă - mi - wā - rě - lă / nă -
 rî - lăi - hō - mēi hă - hă - hă - mă - lă / kă - rî - lăi - hō - mēi hă -
 hă - hă - mă - lă / kă - rî - lăi - hō - mēi hă - mi - ... etc.

..... hă -

No. 8.

mi - wā - rě - lă

Cut 17

Verse 17

solo *ch.*

ă - mi - wā - rě - lă / nă - rî - lăi - hō - mēi hă - mi - wā - rě - lă / nă -
 rî - lăi - hō - mēi hă - ră - ră - hă - tōu / kă - rî - lăi - hō - mēi hă -

rá - rā-gǎ-tǎu, hǎ-rī-lēi-nǒ-mēi hǎ-mī - ... etc.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values: a half note, a quarter note, an eighth note, and a sixteenth note. There are also rests, including a half rest and a quarter rest. Accidentals include a sharp sign (#) and a double sharp sign (x). The piece concludes with a double bar line.

A single staff of handwritten musical notation on aged, yellowed paper. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, primarily eighth and sixteenth notes, some of which are beamed together. There are also rests and a few longer note values. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts.

A single staff of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink. It begins with a treble clef and a common time signature 'C'. The first measure contains a half note on G4, followed by two eighth notes on A4 and B4, and a dotted quarter note on C5. The second measure contains a beamed eighth-note pair on D5 and E5, followed by a quarter note on F#5, and a dotted quarter note on G5. The third measure contains a half note on A5, followed by a quarter note on B5, and a dotted quarter note on C6. The fourth measure contains a half note on D6, followed by a quarter note on E6, and a dotted quarter note on F#6. The fifth measure contains a half note on G6, followed by a quarter note on A6, and a dotted quarter note on B6. The sixth measure contains a half note on C7, followed by a quarter note on D7, and a dotted quarter note on E7. The seventh measure contains a half note on F#7, followed by a quarter note on G7, and a dotted quarter note on A7. The eighth measure contains a half note on B7, followed by a quarter note on C8, and a dotted quarter note on D8. The ninth measure contains a half note on E8, followed by a quarter note on F#8, and a dotted quarter note on G8. The tenth measure contains a half note on A8, followed by a quarter note on B8, and a dotted quarter note on C9. The notation ends with a double bar line.


..... hă-ră-ră-hă No. 8.

Cvt 18

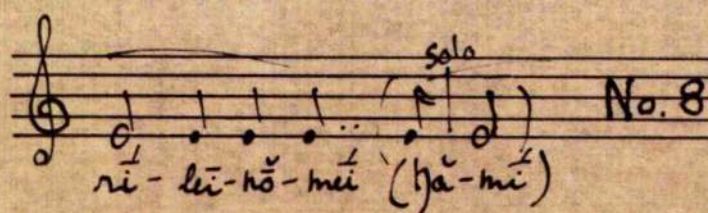
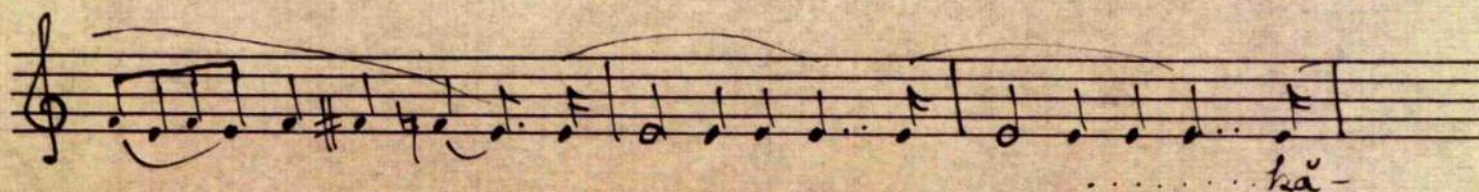
Verse 18



rì-lai-nỗ-môi hã-rá-rã-gã-tôn/hã-rì-lai-nỗ-môi hã-

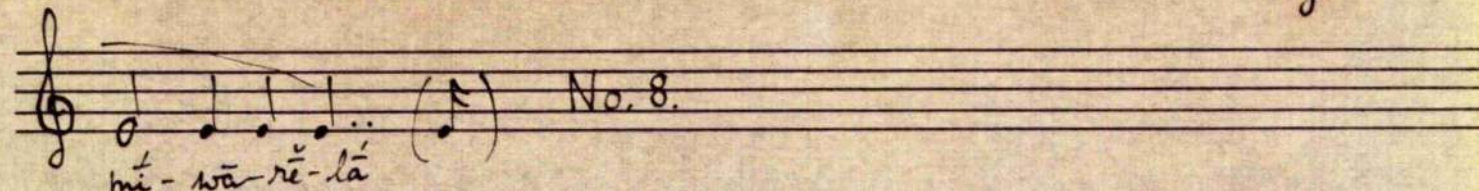
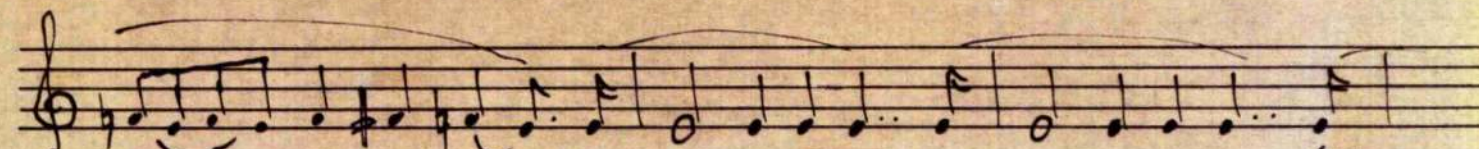
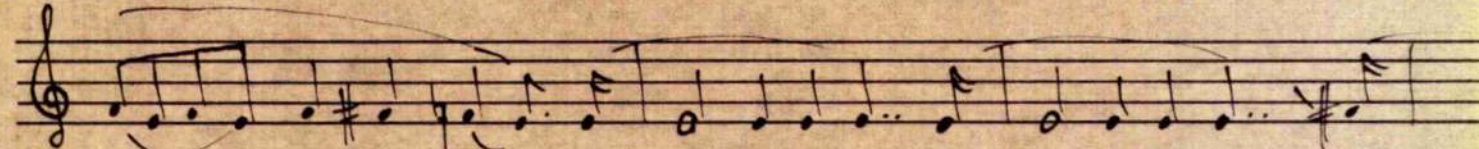
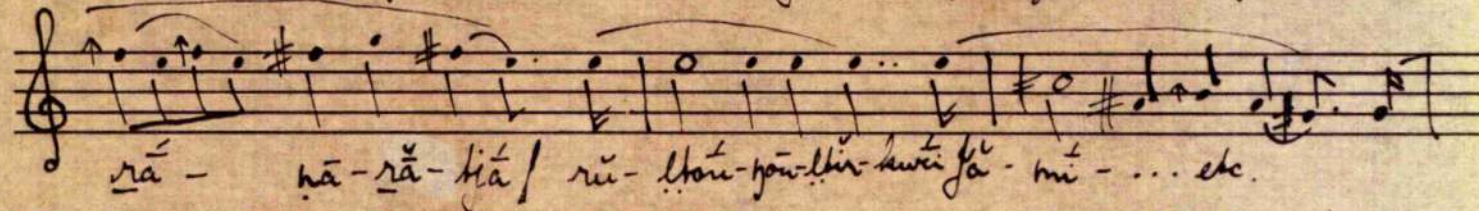
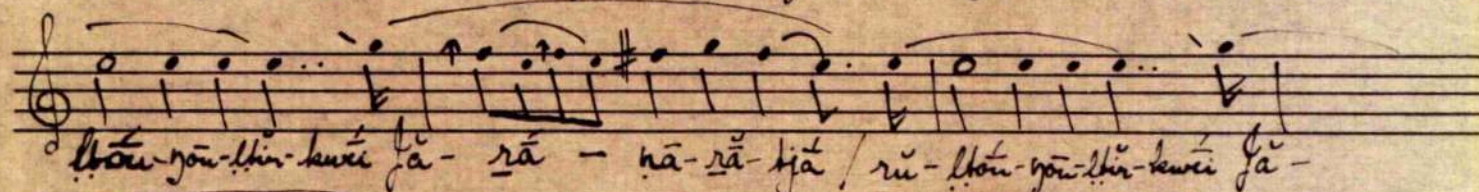
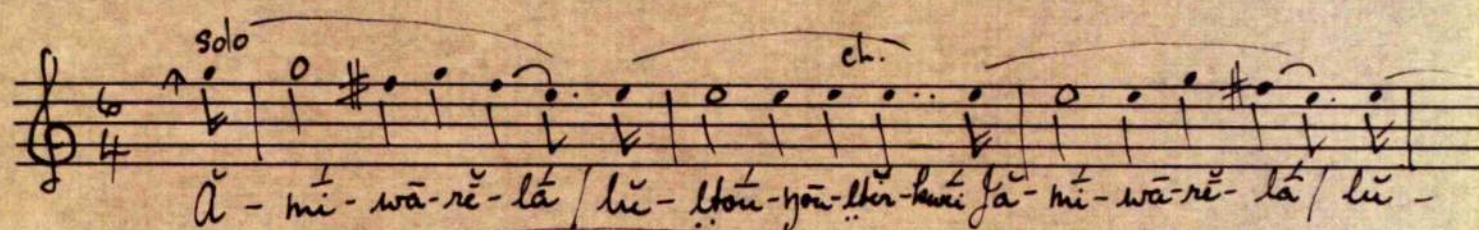


Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a final measure ending in a double bar line.



Cot 19

Verse 19



Cut 20
Verse 20

82

solo *ch.*

ă - mi - wā - rē - lă / nhũ - lôn - gôn - lôn - kwei fă - mi - wā - rē - lă / nhũ -
lôn - gôn - lôn - kwei fă - rā - nă - rā - fja / rũ - lôn - gôn - lôn - kwei fă -
rā - nă - rā - fja / rũ - lôn - gôn - lôn - kwei fă - mi - ... etc.

..... fă -

No. 8.

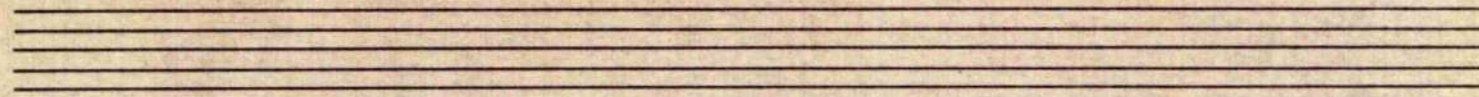
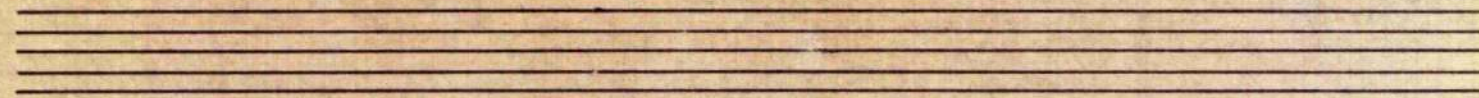
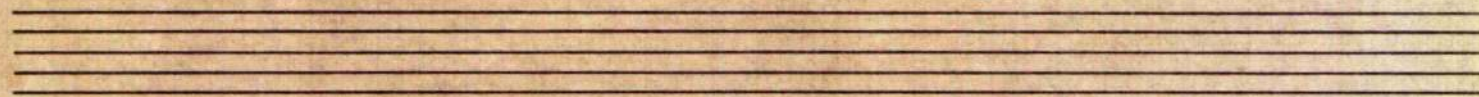
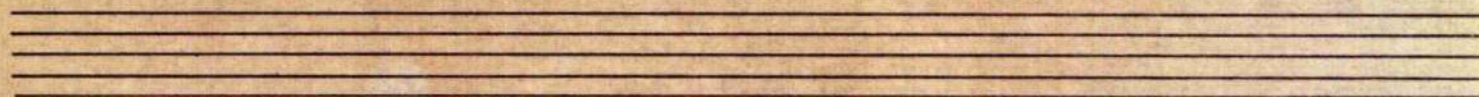
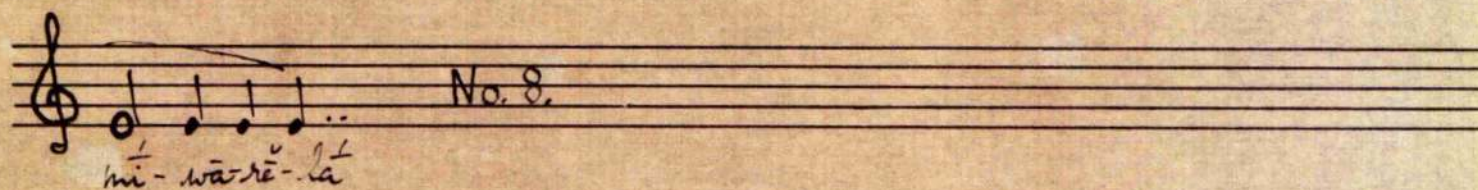
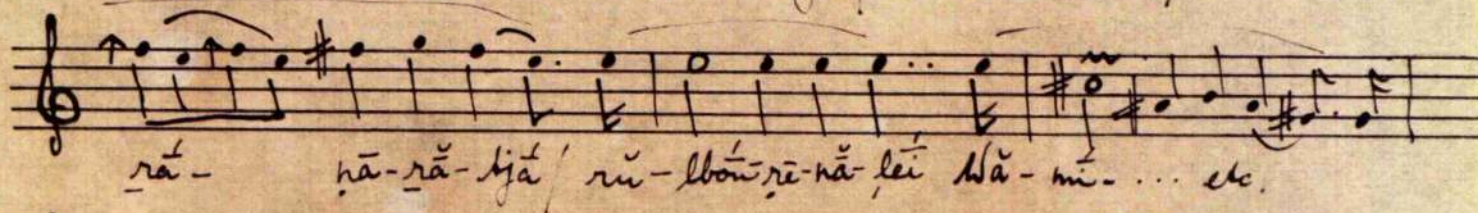
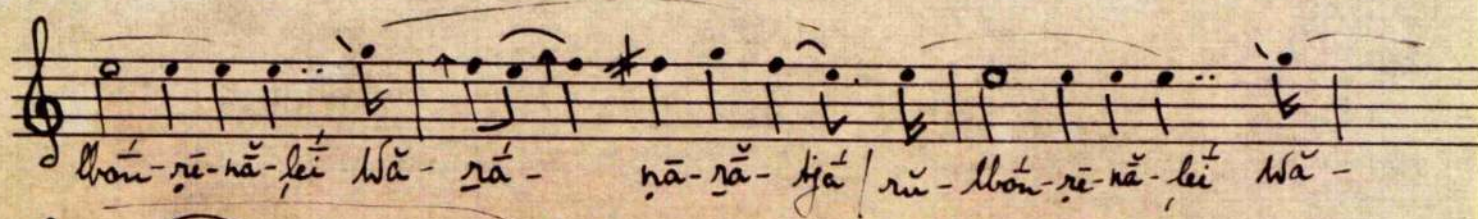
mi - wā - rē - lă / nhũ - lôn - gôn - lôn - kwei (fă)

Cut 21

Verse 21

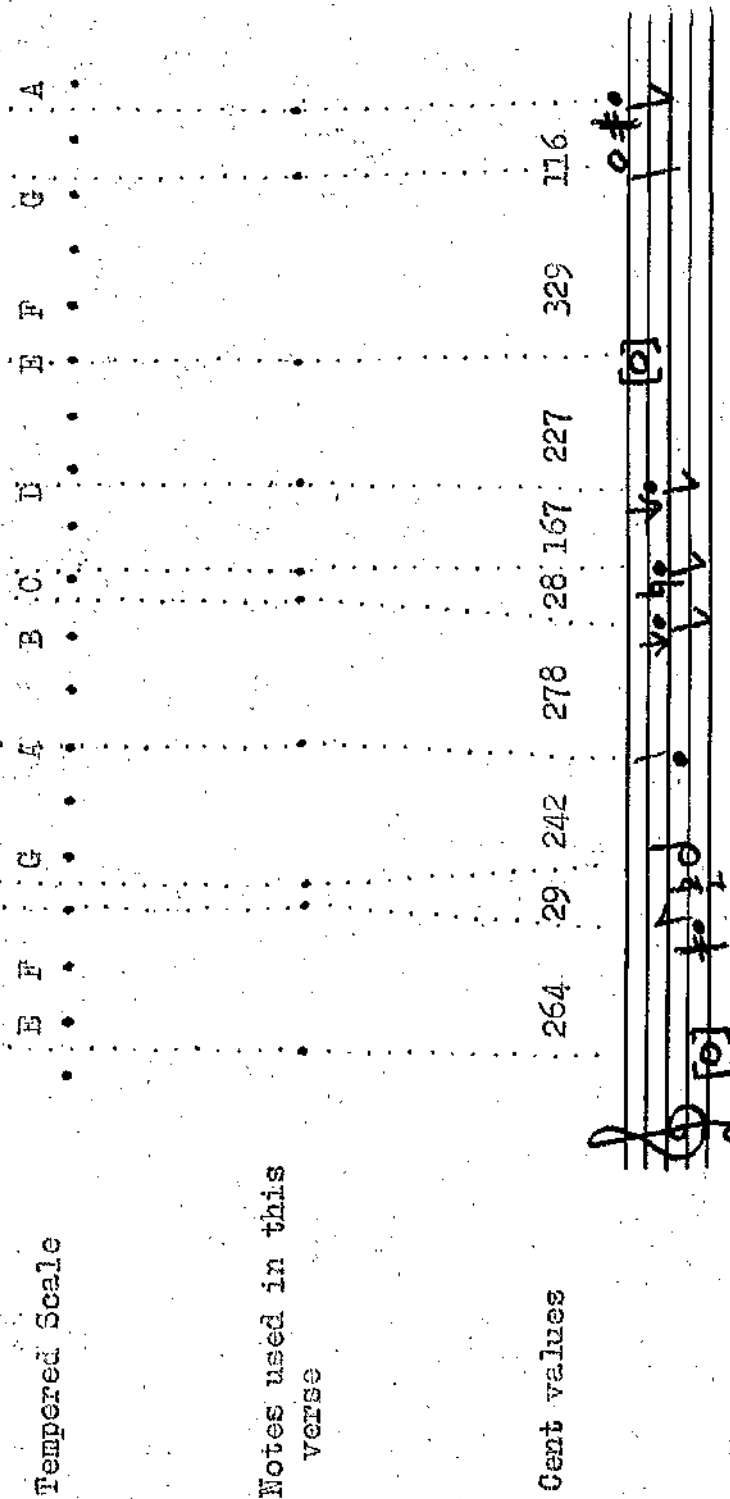
solo *ch.*

ă - mi - wā - rē - lă / nhũ - lôn - rē - nă - lăi hă - mi - wā - rē - lă / nhũ -



PRX4021
2x5 188
Cut 22
Verse 22

Chart of Measured Pitch



Notes used in transcription
(Transposed up an octave)

Cut 22

85

Verse 22

1. ♩ = 172

Solo

ch.

Ā-mi-wā-rā-jātnā-ti hēlā-mi-wā-rā-jātnā-

ti hēlā-rānā-rā / tjārā-nbānbū-qwēi Lōmā-rānā-

rā / tjārā-nbānbū-qwēi Lōmā-mi-wā-rā-jātnā-ti

hēlā-mi-wā-rā-jātnā-ti hēlā-rānā-rā /

tjārā-nbānbū-qwēi Lōmā-rānā-rā / tjārā-nbānbū-

qwēi Lōmā-mi-... etc

Solo

No. 112.

..... hēlā-mi-wā-rā-jātnā

Verse 23

solo

ch.

Handwritten musical score for Verse 23, featuring a solo and chorus section. The score is written on ten staves, with the first two staves containing lyrics. The lyrics are in a non-Latin script, likely a form of Georgian or a similar language. The music is written in a single melodic line, with various note values and rests. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a solo section and a chorus section, indicated by the labels "solo" and "ch." above the first staff. The lyrics are written below the notes, with some words appearing on multiple staves. The score ends with a double bar line and the number "No. 51." written to the right.

Lyrics (transcribed from the image):

ā-mi-wā-rā-jātnā-ti hēlā-mi-wā-rā-jātnā-

ti hēlā-lō-māwā-nbānbir-gwēi Lōmā-lō-māwā-nbānbir-

gwēi Lōmā-mi-wā-rā-jātnā-ti hēlā-mi-wā-rā-jātnā-

ti hēlā-lō-māwā-nbānbir-gwēi Lōmā-lō-māwā-nbānbir-

gwēi Lōmā-mi-... etc.

..... Lōmā-lō-māwā-nbānbir-gwēi

No. 51.

Handwritten musical score for Verse 24, featuring a melody line with lyrics and a piano accompaniment line.

Lyrics:

ā-mī - wārū-jā-tīm - bai // Tīmā-mī - wārū-jātīm -
 bai // Tīmā-mī - wārū-jār - keilā-mī - tjeinā ehti - wārū-jār -
 keilā-mī - tjeinā ehti - wārū-jā-tīm - bai // Tīmā-mī - wārū-jātīm -
 bai // Tīmā-mī - wārū-jār - keilā-mī - tjeinā ehti - wārū-jār -
 keilā-mī (tjei)-nā ehti - ... etc.

Instrumental Notes:

- The score includes a piano accompaniment line with various musical notations, including a key signature change from C major to B-flat major (indicated by a flat sign on the B line).
- There are several measures of rests and melodic fragments in the piano part.
- A section of the piano part is marked with a "solo" instruction and a key signature change to B-flat major.
- The score concludes with a final melodic line: "..... ehti - wārū-jār - keilā-mī".

Handwritten musical score for Verse 25, featuring a melody in G major (one sharp) and 3/4 time. The score is written on ten staves. The lyrics are in Romanian, with some words in italics. The score includes a "solo" section and a "ch." (chorus) section. The melody is written in a single line, with the lyrics written below the notes. The score is marked with "No. 99." at the end.

solo *ch.*

A-mi-wăru-jăhîn-băi / Lîmbă-mi-wăru-jăhîn-

băi // Lîmbă-lî-măwî-jăr-kîlă-nî-tjeînă lî-măwî-jăr-

kîlă-nî-tjeînăctî-wăru-jăhîn-băi // Lîmbă-mi-

wăru-jăhîn-băi // Lîmbă-lî-măwî-jăr-kîlă-nî-

tjeînă lî-măwî-jăr-kîlă-nî (tjei)năctî-... etc.

No. 99.

.....ctî-wăru-jă

Cut 26
Verse 26

89

Solo *ch.*

Ǻ-lũ - mǎwũ-jǎtĩn - bǎi // Tĩmbǎ-lũ - mǎwũ-jǎtĩn -

bǎi // Tĩmbǎ-mĩ - wǎrũ - jǎr - kěilǎ - mĩ - tjeĩnǎ cħĩ -

wǎrũ - jǎr - kěilǎ - nĩ - tjeĩ(cĩ) - hǎ lũ - mǎwũ-jǎtĩn -

bǎi // Tĩmbǎ-lũ - mǎwũ-jǎtĩn - bǎi // Tĩmbǎ-mĩ -

wǎrũ - jǎr - kěilǎ - mĩ - tjeĩnǎ cħĩ - wǎrũ - jǎr - kěilǎ - nĩ -

(tjeĩ) - hǎ lũ - ... etc.

solo No. 99.

..... cħĩ - (wǎrũ-jǎr)

Handwritten musical score for Verse 27, featuring a melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes, and the score includes various musical markings such as "solo", "ch.", and "No. 112.".

Lyrics:

A-mi-wa-ră-jă-nă-tei heilă-mi-wa-ră-jă-nă-
 tei heilă-ră-tou-pe / heină-nbămbir-gweci Lomă-ră-tou
 pe / heină-nbămbir-gweci Lomă-mi-wa-ră-jă-nă-
 tei heilă-mi-wa-ră-jă-nă-tei heilă-ră-tou-
 pe / heină-nbămbir-gweci Lomă-ră-tou-pe /
 heină-nbămbir-gweci Lomă-mi-... etc.
 Lomă-mi-wa-ră-jă-nă-tei (Heilă)

Handwritten markings:

- Chorus (ch.):** Indicated by a bracket above the first line of the melody.
- Solo:** Indicated by a bracket above the final line of the melody.
- Key signature:** One sharp (F#).
- Time signature:** 4/4.
- Measure rests:** Indicated by a "2" above the staff in the fifth line.
- Final marking:** "No. 112." written at the end of the solo section.

Handwritten musical score for Verse 28, featuring a melody line with lyrics in Romanian. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Ă-lô - mă-wă-nbăntir - gwei Lômă-lô - mă-wă-nbăntir - gwei Lômă-măi-jără-nbăntir - gwei Lômă-măi-jără-nbăntir - gwei Lômă-lô - ... etc." The score includes various musical notations such as notes, rests, and accidentals. The word "solo" is written above the first staff and below the last staff. The number "No. 51." is written at the end of the last staff.

solo

Ă-lô - mă-wă-nbăntir - gwei Lômă-lô - mă-wă-nbăntir -

gwei Lômă-măi-jără-nbăntir - gwei Lômă-măi -

jără-nbăntir - gwei Lômă-lô - ... etc.

solo

..... Lômă-măi-jără-nbăntir - gwei (Lômă-lô) No. 51.

Verse 30

Handwritten musical score for Verse 30, featuring a melody line with lyrics in Romanian. The score is written on ten staves. The first staff includes a key signature change (F#) and a time signature change (3/4). The lyrics are: "I-trei - fără - nălbir - gwei Lomi-trei - fără - nălbir - gwei Lomă - rănă - ră / fără - nălbir - gwei Lomă - rănă - ră / fără - nălbir - gwei Lomi - trei - ... etc."

The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the notes. The final staff includes the text "No. 112" and "(Lomi-trei)".

PRX4021
 2XS 189
 Out 5
 Verse 33

Chart of Measured Pitch

Tempered Scale . . . F . F . C . A . . B C . D . . E . F . G . .

Notes used in this
 verse

Cent values 322 188 345 185 195 339 47 42

Notes used in transcription
 (Transposed up an octave)

M. 100

↑ solo ↓ ↑ ↓ ↑ ↓ ↑ (b) ch. ↓ ↓ ↓ ↓ ↓

ă - lă - jă - lă - jir - gũbẽrẽ - gwõn chă - lă - jă - lă - jir -

gũbẽrẽ - gwõn chĩr - kãm - bĩr - kãm - bĩr - gũbẽrẽ - gwõn chĩr - kãm - bĩr - kãm - bĩr -

gũbẽrẽ - gwõn chă - lă - ... etc.

..... chă - lă - jă - lă - jir - gũbẽrẽ - gwõn chă - lă - jă - (lă - jir)

The text which was originally given to me, prior to making any musical transcription, contained the following syllables for bar 2, line 1, and bar 3, line 2:

güberrgwōū

Therefore, my transcription again contained an extra note for the syllable 'berr'. However, on re-hearing the work following my transcription, Mr. Strehlow substituted "gübërgwōū" thus making text and music agree. Verses 34 and 35 (Cf. transcriptions on pp. 70-72)

Verses 34 and 35 are repetitions of the verses in subdivision 2. There is very little difference in these verses, the only important points being the absence of anticipation of the third beat, lack of octave singing and, in verse 34, a very sharp final note. No transcriptions are included here for these verses.

It frequently happens that the song leader calls for a change of rhythm to avoid undue monotony. We therefore find verses 36 - 39 - still descriptions of the pole at Port Augusta - quite different to any earlier verses. Again, the use of small intervals is intended for special effect. In these verses, particularly the first two, the result is like a glissando which has been stopped very briefly at certain points in its descent to the main note. The regular $\frac{5}{4}$ rhythm here may be misleading. This could be $\frac{3}{4} + \frac{2}{4}$, or it could be $\frac{5}{4}$ with the long note at the beginning. However, I prefer to enter here the transcriptions as I originally felt them to be, and not as I might afterwards feel they should be. (see pp. 101-104)

Comments on verses 36 - 39

The tonic in section (a) of these verses is a semitone flatter than previously. The lower tonic is much the same as in the other verses, and is therefore sharp in relation to the upper tonic. The interval in line 4, bar 1 of verse 36 (c-a^b) is larger than the interval which is to be found at the same place in previous verses.

In verse 37 the chorus seem uncertain about the words for lines 3 and

4 of the text and therefore wait for the song leader to sing these by himself.

Verses 38 and 39 have slightly different opening bars, and the interval in verse 39, line 4, bar 1 is now larger than before ($c^{\sharp}-a^b$).
Verses 40 and 41 (Cf. transcriptions on pp. 58, 59, 66-68).

Verses 40 and 41 are variants of verses 2, 3, 10, 11 and 12 in the first subdivision. They conform with the remarks made concerning the early verses, and differ only in text and in the reverse position of the two separate parts of the rhythmic pattern in verse 40. The $\frac{4}{4}$ bars are sung first.

Verses 42 - 46 (Transcriptions on pp. 108-111)

Verses 42 - 46 are closely related to the verses of the second subdivision (verses 13 - 15), the rhythmic pattern being slightly altered and the tempo reduced. To assist in comparing rhythms I have not used minim beats in time signatures at all. These verses obviously have only two beats in the bar containing the triplet crotchet, and therefore may have been better written in a $\frac{2}{2}$ rhythm.

Comments on Verses 42 - 46

Rests appear more frequently in these verses, especially in verse 43. The pitch of the first three verses of this subdivision seems rather awkward. This uncomfortable feeling is not present in verses 45 and 46, where the opening pitch is much higher. The pitch becomes more settled from here to the end of the ceremony.

In verse 46 there are many double parts. There seems to be general uncertainty as to what is to follow, although double parts do not always imply uncertainty. For instance, the figure as it appears in this verse on line 4, bar 1 has appeared before, and is probably a favoured ornamental device. However, the double parts in the descending passage give rise to unpleasant intervals, the single occurrence of which indicate the error.

Verses 47 and 48 (Cf. transcriptions on pp. 79-83)

Verses 47 and 48 are repetitions of verses from subdivision 3. The
 (cont. p. 115)

PRX4021
 2XS 189
 Cut 8
 Verse 36

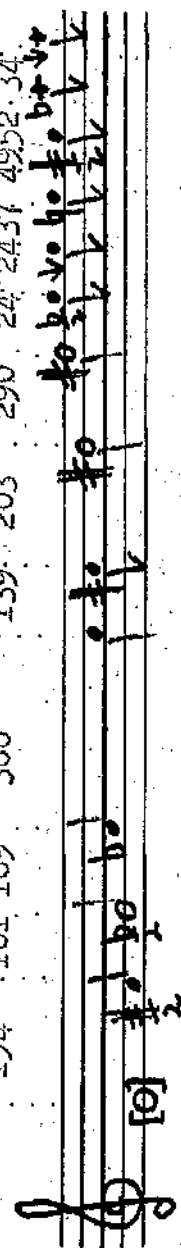
Tempered Scale

E F G A B C D E F G A

Notes used in this verse

Cent values

194 101 169 366 139 203 290 24 2437 4952 34



Notes used in transcription
 (Transposed up an octave)

Cut 8

Verse 36

101

1. ♩ = 132

Handwritten musical score for Verse 36, featuring a melody in G major (one sharp) and 5/4 time. The tempo is marked as 1. ♩ = 132. The score includes a solo section and a chorus section.

Lyrics:

ā-lā-jīgā-mētē-yēi Lālā-jīgā-mētē-yēi Lālār-kilā-nūpā-hōn
Lālār-kilā-nūpā-hōn Lālā-jīgā-mētē-yēi
Lālā-jīgā-mētē-yēi Lālār-kilā-nūpā-hōn Lālār-kilā-nūpā-hōn
Lālā-... etc.

Instrumental Section:

The score includes several staves of instrumental music, primarily consisting of eighth and sixteenth notes, with some rests and dynamic markings.

Final Line:

.. Lālā-jīgā-mētē-yēi

Page Number: No. 7.

Cut 9

Verse 37

102

Handwritten musical score for Verse 37, featuring a melody in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The score includes lyrics in a non-Latin script, likely Georgian, and various musical markings such as "solo", "ch.", and "etc.".

Lyrics (transliterated from the image):

Alā-jīgā-mētē-gēi Lālā-jīgā-mētē-gēi Lālār-kilā-mipā-hōn
Mālār-kilā-mipā-hōn Mālā-jīgā-mētē-gēi Lālā-jīgā-mētē-gēi
Lālār-kilā-mipā-hōn Mālār-kilā-mipā-hōn
Mālā... etc.
Mālā-jīgā-mētē-gēi

Handwritten musical markings include "solo", "ch.", and "etc.".

No. 7.

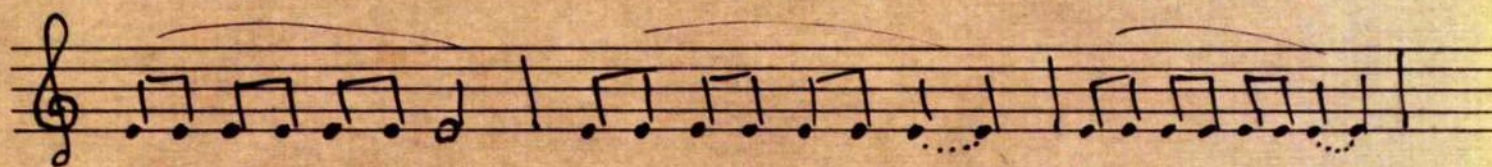
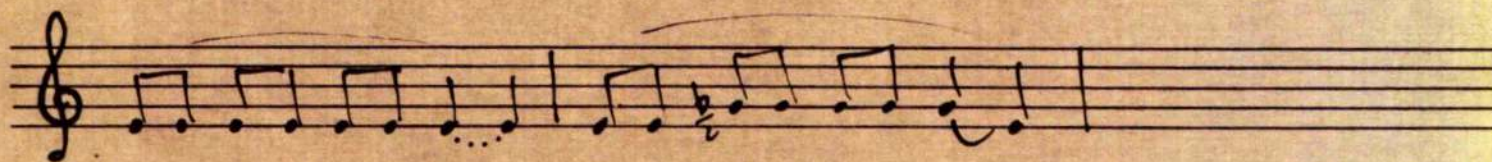
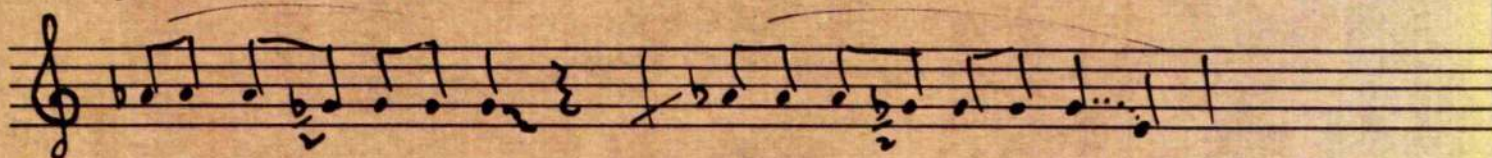
solu *ch.*

Ämētē-gēi Lālā-jīgā-mētē-gēi Lālā-jīgā-lhūrbā-lhūrb-

Bālā-jīgā-lhūrbā-lhūrb Bālā-jīgā-mētē-gēi Lālā-jīgā-mētē-gēi

Lālā-jīgā-lhūrbā-lhūrb Bālā-jīgā-lhūrbā-lhūrb Bālā-jīgā-mētē-...

etc.



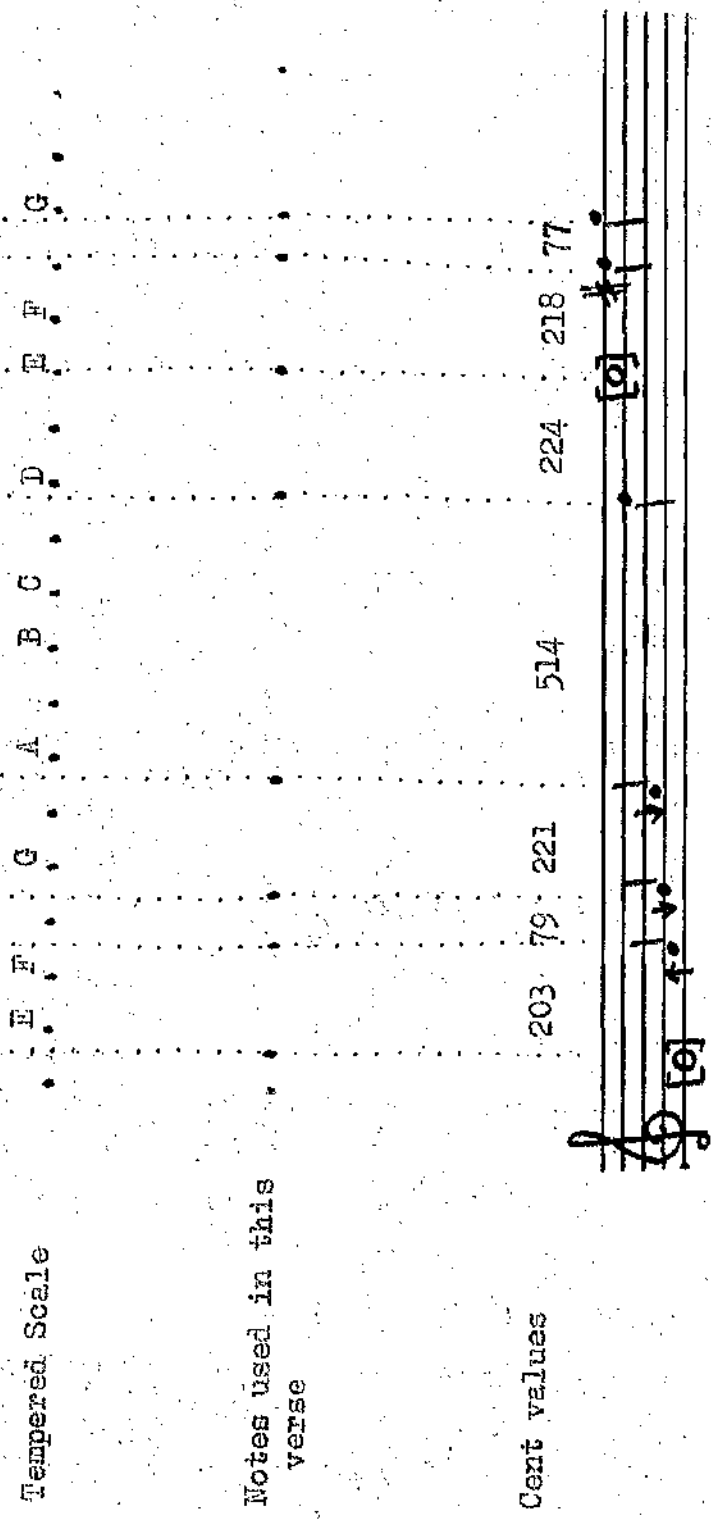
..... Lālā-jīgā-mētē-gēi Lālā-jīgā-lhūrbā

Verse 39

Handwritten musical score for Verse 39, featuring a melody in 5/4 time with lyrics in Romanian. The score is written on ten staves. The first staff includes a "solo" marking and a "ch." (chorus) marking. The lyrics are: "Ală-jîgă-lhîmbă-lhîmb Bălă-jîgă-lhîmbă-lhîmb Bălă-jîgă-lhîmbă-lhîmb". The second staff continues the melody with lyrics: "Lălă-jîgă-lhîmbă-lhîmb Lălă-jîgă-lhîmbă-lhîmb Bălă-jîgă-lhîmbă-lhîmb". The third staff has lyrics: "Bălă-jîgă-lhîmbă-lhîmb Lălă-jîgă-lhîmbă-lhîmb". The fourth staff has lyrics: "Lălă-jîgă-lhîmbă-lhîmb... etc.". The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody with lyrics: "Lălă-jîgă-lhîmbă-lhîmb".

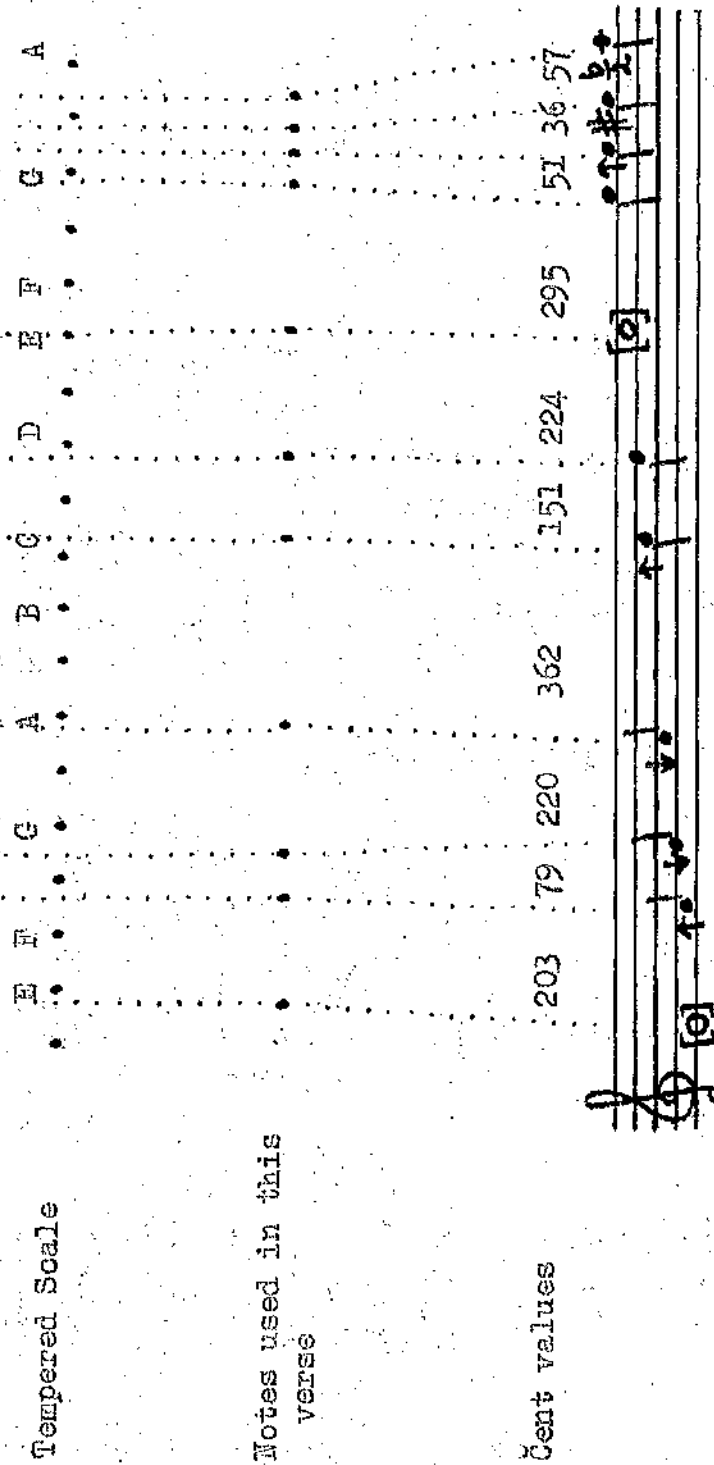
Chart of Measured Pitch

PRX4021
2XS 189
Cut 14
Verse 42



PRX4021
2XS 189
Cut 15
Verse 43

Chart of Measured Pitch



♩ = 126

Handwritten musical score for Verse 42, featuring a solo and chorus section. The tempo is marked as ♩ = 126. The score is written on ten staves, with lyrics in a Cyrillic script. The lyrics are: *Āmāātān - tja / lājā - bēlē - wēi Lātnāātān - tja / lājā - bēlē -* (Solo), *wēi Lātnāātān - tja / lālkhurbā - lkhurb Bātnāātān - tja / lālkhurbā -* (Chorus), *lkhurb Bātnāātān - tja / lājā - bēlē - wēi Lātnāātān - tja / lājā - bēlē -* (Solo), *wēi Lātnāātān - tja / lālkhurbā - lkhurb Bātnāātān -* (Chorus), *tja / lālkhurbā - lkhurb ... etc.* (Solo), and *.... Lātnāātān -* (Chorus). The score includes various musical notations such as treble clefs, 4/4 time signatures, and triplets.

No. 68.

Cut 15

Verse 43

Handwritten musical score for Verse 43, featuring a solo and chorus section. The score is written on two staves, with lyrics in a Cyrillic script. The lyrics are: *Āmāātān - tja / lājā - bēlē - wēi Lātnāātān - tja / lājā - bēlē -* (Solo), and *wēi Lātnāātān - tja / lājā - lkhurbā - lkhurb Bātnāātān - tja / lājā - lkhurbā -* (Chorus). The score includes various musical notations such as treble clefs, 4/4 time signatures, and triplets.

lhũũũ ... etc.

No. 18.

..... Bānātān - tja / (lājā - bēlke)

Cot 16

Verse 44

solo ch.

ānātān - tja / lājā - bēlke - wēi Lānātān - tja / lājā - bēlke -

wēi Lānātān - tja / lājā - lhũũũ - lhũũũ Bānātān - tja / lājā - lhũũũ

lhũũũ ... etc.

..... Bātnātān - tja / lājā - bēlke - wei

Cut 17

Verse 45

solo (b) 3
 (A)tnātān - tja / lājā - lkhūbā - lkhūb Bātnātān - tja / lājā - lkhūbā -
 lkhūb Bātnātān - tja / lājā - bēlke - wei Bātnātān -
 tja / lājā - bēlke - wei ... etc.

..... Bātmātān - jā / lājā - bēlke - wēi (Lātmātān) No. 18.

Cvt 18

Verse 46

Solo ch.
Ātmātān - jā / lājā - lkhūbā - lkhūb Bātmātān -
jā / lājā - lkhūbā - lkhūb Bātmātān - jā / lājā - bēlke - wēi Lātmātān -
jā / lājā - bēlke - wēi ... etc.

..... Bātmātān - jā / lājā - bēlke - wēi (Lā) No. 18.

PRX4021
 2XS 189
 Cut 21
 Verse 49

Chart of Measured Pitch

Tempered Scale	F	G	A	B	C	D	E	F	G	A
Notes used in this verse	.	.	.	.	.	.	.	.	.	.
Cent values	228	51	219	293	110	136	227	238	380	



Notes used in transcription
 (Transposed up an octave)

Verse 49

♩ = 192

solo *b* *ch.*
 (ā?) tāykhā-rēi Peijā-rānā-rā / tjārā-tāykhā-rēi
 Peijā-rānā-rā / tjārā-tāykhā-rēi Peijā-mēwā-
 rēi / lālā-tāykhā-rēi Peijā-mēwā-rēi / lālā-tāykhā-
 rēi Peijā-rānā-... etc.
 No. 29.
 .. Peijā-mēwā-rēi

Cut 22
Verse 50 (FINAL)

114

$\text{♩} = 84$

Solo *Ch.*

I - ruēlā - lei / tjānā - kēre - lā Pēji - ruēlā - lei /
tjānā - kēre - lā Pējū - pmānū - nbe / gējē - rāpā - li
Pējē - pmānū - nbe / gējē - rāpā - li Pējē - ruēlā - lei /
tjānā - kēre - lā Pēji - ruēlā - lā / tjānā - kēre - lā
Pējū - pmānū - nbe / gējē - rāpā - li Pējē - pmānū - nbe /
gējē - rāpā - li Pēji - ruēlā - lei / tjānā - kēre - lā

No. II.

most notable difference is the higher pitch of the opening (A^b) and the entry of the chorus in verse 47. In this latter case the song leader has descended to the tonic, but the chorus enter with the opening phrase starting on A^b, thus producing a simple canon. Otherwise the similarity of the verses makes the inclusion of transcriptions unnecessary.

Verses 49 and 50 (Transcriptions on pp. 113f)

Verse 49 is very closely related to the verses in the fourth subdivision (verses 22 - 32). This being so, the later part of this ceremony has been using repetitions of early rhythmic patterns. Thus we see that verses 34 and 35, and 42 - 46 find their early counterpart in verses 13 - 15, verses 40 and 41 in verses 1 - 12, verses 47 and 48 in verses 16 - 21 and verse 49 in verses 22 - 32. Is it possible, then, that verse 50 is related to verses 36 - 39? I think so, although this is not apparent when listening to them individually.

Comments on Verses 49 and 50

In verse 49, line 2, bar 5, there is some confusion regarding the words. The reason for this is explained by Mr. Strehlow when he states that this is the first verse of this Améwara Tnátana which begins with a verb. Hence the singers are not sure what the opening words of the couplet should be.

Verse 50 has the last notes of many phrases slightly lengthened, as in verse 1.

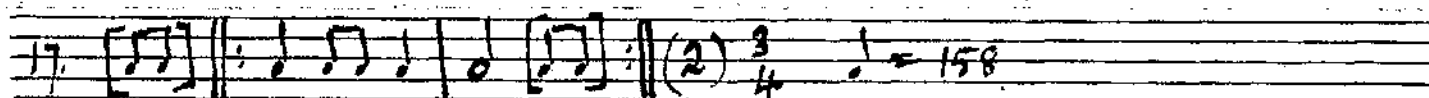
(b) Rhythm

The following rhythmic patterns comprise the material from which these 50 verses have been built. If we remember that the melodic outline varies little throughout the work, it will be realized that the main interest lies in the rhythm.

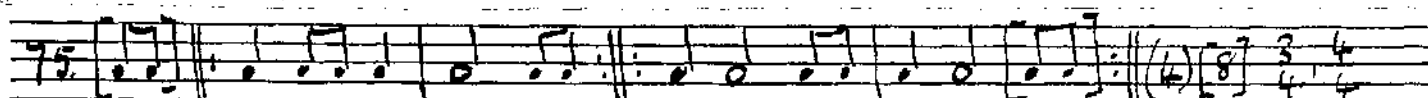
Before each rhythm is placed the number under which this rhythm appears in the catalogue containing the rhythmic patterns of all regular verses in this collection. The marking under these rhythms is as follows:

A.T. = Améwara Tnátana Verses.

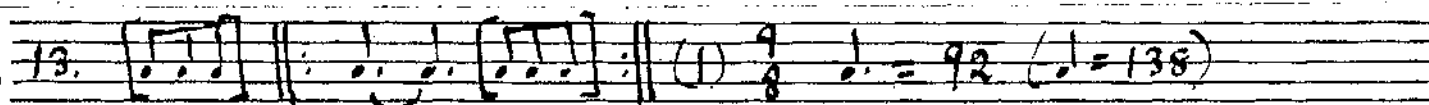
c.1, v.1, = Cut 1, Verse 1.



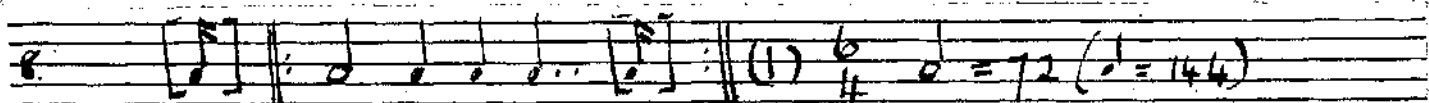
A.T. c.1, v.1; c.4, v.4 to c.9, v.9.



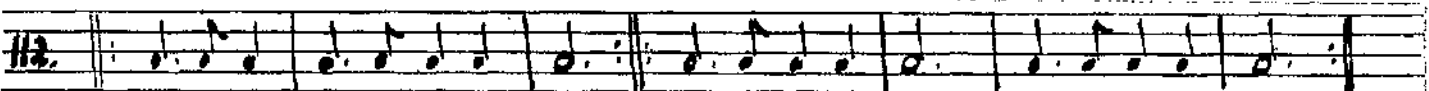
A.T. c.2, v.2; c.3, v.3; c.10, v.10, to c.12, v.12; 2x5189 c.12, v.40, c.13, v.41. $\text{♩} = 158$



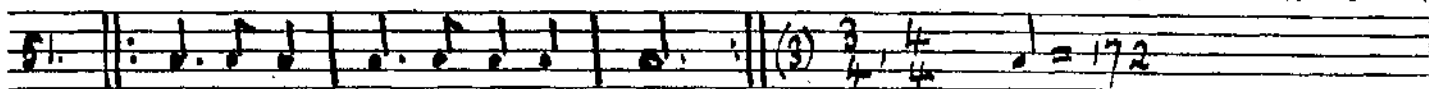
A.T. c.13, v.13 to c.15, v.15; 2x5189 c.6, v.34; c.7, v.35.



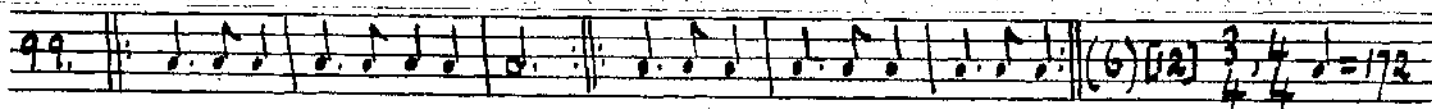
A.T. c.16, v.16 to c.21, v.21; c.19, v.47; c.20, v.48.



A.T. 2x5188 c.22, v.22; c.27, v.27; 2x5189 c.2, v.30; c.3, v.31; c.4, v.32. $(7)[14] \text{ } \frac{3}{4}, \frac{4}{4} \text{ } \text{♩} = 172$



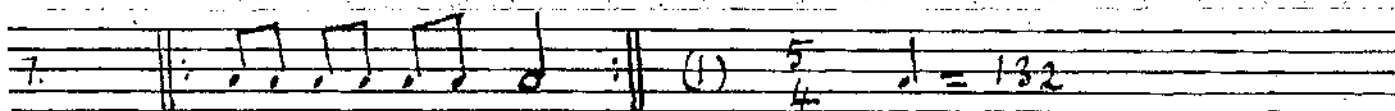
A.T. 2x5189 c.23, v.23; c.28, v.28; 2x5189 c.1, v.29.



A.T. C. 24, V. 24 to C. 26, V. 26.



A.T. C. 5, V. 33



A.T. C. 8, V. 36 to C. 11, V. 39.

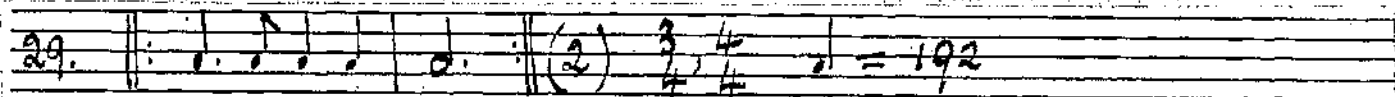


A.T. C. 14, V. 42.

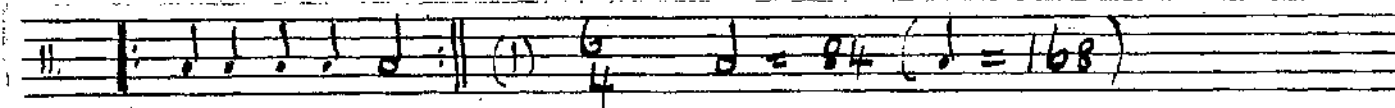
(4) [8] 4/4 $\text{♩} = 126$



A.T. C. 15, V. 43 to C. 18, V. 46.



A.T. C. 21, V. 49.



A.T. C. 22, V. 50.

(1) 6/4 $\text{♩} = 84$ ($\text{♩} = 168$)

This time the central part is represented by the three identical verses 24, 25 and 26.

Verse 33 is the only verse in this group whose rhythm is not repeated in any other verse.

After this verse, reference is made to the rhythm first contained in verse 13, in verses 34 and 35.

The group of identical rhythms from verses 36 to 39 (subdivision 7) and the later group from verses 42 to 46 (subdivision 9), are separated by verses 40 and 41 which repeat the rhythm first contained in verse 2.

Although verse 42 is not rhythmically identical to verses 43-46, it can be seen that it is more in the nature of an extension of the other rhythm than an entirely different rhythmic idea.

Verses 47 and 48 are identical to the verses in subdivision 3, and are followed by new material in verses 49 and 50 (which are related) to subdivisions 4 and 7 respectively.

(c) Conclusions

These Améwara Tñátaŋa Verses are a carefully shaped collection of musical ideas. They maintain the one melodic outline throughout, and conform to a plan of rhythmic relationship which holds this sequence of short songs in a closely knit form.

(iv) Tjílpa Song of the Ilbálintja Plain¹

Ilbálintja is one of the most important ceremonial sites in the Northern Aranda territory. It is actually a bandicoot centre - the most important site for this totem in Aranda territory - but it was considered the real initiation centre of the local group. It was here that the inkura ground was laid down, and the inkura festival celebrated. This latter was the important occasion, when young novices, who had by then passed all the exorciating physical tests of manhood, were first instructed in the cycles, chants and legends of their own clan.

Although Ilbálintja was a bandicoot centre, many other lesser totems

1. Parts of the appropriate myth appear in T.G.H.S. Aranda Traditions, 39.

were represented at the in-kura festival, as they also had small centres close to the main Ilbálintja ground. Among these were the rarka (sun) totem of Ilbálintja, the ntjuíamba (honeysuckle tree) totem of Tjoakana and the tjílpa (native cat) totem of Málal' Intínaka. The members of these totems all had close male relatives who belonged to the gúra (bandicoot) totem of Ilbálintja, and were therefore obliged to undergo the final initiation rites at this centre, before receiving "the final stamp of citizenship which entitles them to a recognized place in the social and cultural sphere of their people".¹

Many visitors were invited to attend these festivals. All totems with sacred objects or ceremonies connected with the Ilbálintja storehouse were represented and all the ceremonies connected with this area had to be performed. The festival lasted for several months, and much of the time was spent performing bandicoot cycles, which took precedence over all other totems to be represented at the festival.

However, the lesser totems had also to perform their ceremonies, and these included, as well as the three already mentioned, the tjílpa ceremonies of Jútatna, Banja and Ragiagata and also the kyulja arintja (evil dog) ceremony of Ankota.

The Tjílpa Song of the Ilbálintja Plain describes the travels of the tjílpa horde passing from Jútatna to Málal' Intínaka. Verse 1 celebrates the departure from Jútatna, the native cat men looking at their footprints in the sand before passing through the resin-bearing spinifex tufts on their journey. Verse 34 (the last verse) relates the incident where, at Málal' Intínaka, they are frantically digging for water. As the verses all relate to geographical features on the route, the sequence of the verses will always be the same in performance.

Verse 1
(Mínkitjá/...)

They hear the orders sounding forth.
"Farewell Jútatna, marked with our
footprints!"

1. T.G.H.S. Aranda Traditions, 100.

Verse 2
(Lbātjālīnjāi ...)

"Go through the spinifex resin, go
through the spinifex resin;
Go through the sticky resin, go through
the sticky resin!"

Verse 3
(ġātjāimbālāi ...)

The sound of the bullroarers, the sound
of the bullroarers is drawing near.

Verse 4
(ġālātjīrkōlāi ...)

Covered with bullroarers, covered with
bullroarers, they are drawing near.

Verse 5

Through the mulga thicket the bull-
roarers are sounding, -
Where the trees are wet with dew.

[Verse 6 is composed of the same spoken words]

Verse 14
(Jāwūrimā ...)

"Let us hurry along, let us hurry along:
This wind is fierce and keen, this wind
is fierce and keen."

Verse 20
(Wānuākērā ...)

"Fathers and sons, let us make [our
bodies] slippery with blood;
Fathers and sons, let us surround our
waists with decorative bands!"

[The reference in the first line to
"blood" is to its use as a fastening
medium for the down used in
ceremonial decorations.]

Verse 22
(Kūrkākūrkālī ...)

With their little toes they are
dragging them along;
In the prongs of their feet they are
dragging them along.

["Them" refers to the ceremonial poles
which are being dragged along in this
manner by the travellers.]

Verse 25

(Tjätjītāpaurūkṣā ...)

"Swinging along let us cats march
onward in a band, fathers and sons;
With waving tails let us march onward
in a band, fathers and sons."

[The tjilpa wanderers sometimes wander
along looking like men, at other times
they assume the shapes of native cats.]

Verse 26

(Tjāpāriri ...)

"With tails raised aloft let us march
onward in a band, fathers and sons;
With waving tails let us march onward
in a band, fathers and sons!"

Verse 27

(Tjilpṣīṅkālānārā ...)

"Look at those cat footprints, at those
cat footprints;
Look at those spotted men, at those
spotted ones!"

[i.e. the spotted cat men are looking
at each other, also at their tracks.]

Verse 28

(Jātjītemālēltjā ...)

"We cats, ruffled by the winter wind, -
We cats shall never throw off our loads."

["Loads" refers to the ceremonial gear
they are carrying.]

Verse 34

(Nāmīlēintēinā ...)

"You boyish-mouthed ones, keep digging
into clay, keep digging into clay!
You cat-mouthed ones, keep digging into
clay, keep digging into clay!"

The individual verses in this song are all used for
singing during the decorating of actors for the various
tjilpa dramatic performances; and most of the verses can
be sung as accompaniments to the dramatic performances
themselves".¹

(cont.p.145)

1. Information supplied by T.G.H.S. Most of the translations here appear
in the manuscript of his most recent book "Songs of Central Australia"
which will shortly be published.

TJILPA SONG OF THE ILBĀLINTJA PLAIN

Cutq

Record PRX4022 Side 2XS191

Versel

solo

ch.

2.6.'60 to 28.12.'60.

$\text{♩} = 200$

chĩĩhĩ - tjā / wēi-rōn - wān - hĩn - jāi chĩĩhĩ - tjā /

wēi-rōn - wān - hĩn - jāi chĩĩhĩ - tjā / hā - kĩ - njũ - nba -

tjāi chĩĩhĩ - tjā / hā - kĩ - njũ - nba - tjāi chĩĩhĩ -

tjā etc.

... (chĩĩhĩ - tjā / wēi-rōn - wān)

No. 71.

Cut 10
Verse 2

124

solo

5/4

ch.

Lbätjä - lin - jäi / Lbätjä - lin - jä / Lbätjä - kēä - kēä / Lbä - jä

kēä - kēä Lbätjä - lin - jäi - etc.

[#]

[#]

[#]

[#]

..... Lbätjä -

No. 5.

kēä - kēä (Lbätjä - li)

Got H

Verse 3

solo

ch.

♩ = 164

2/4, 4/4

Tjāi - mbā - lai / jā - tjāi - mbā - lākā - ri - nai jā - tjāi - mbā -

lai - etc.

..... gă - găi-mbă - lăi / gă -

No. 73.

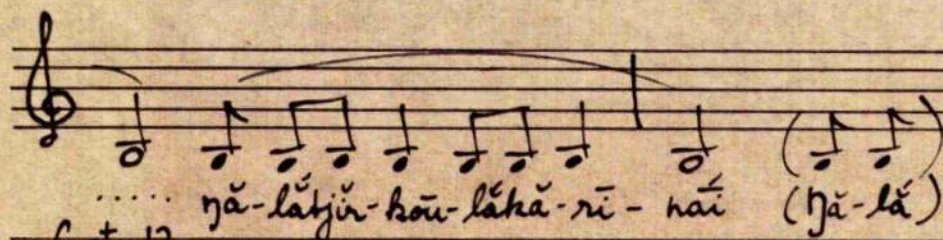
găi-mbă-lăkă-rî - năi

Cut 12

Verse 4

solo ch.
gă-lăjîr-kô - lăi / gă-lăjîr-kô-lăkă-rî - năi gă-lăjîr-kô-

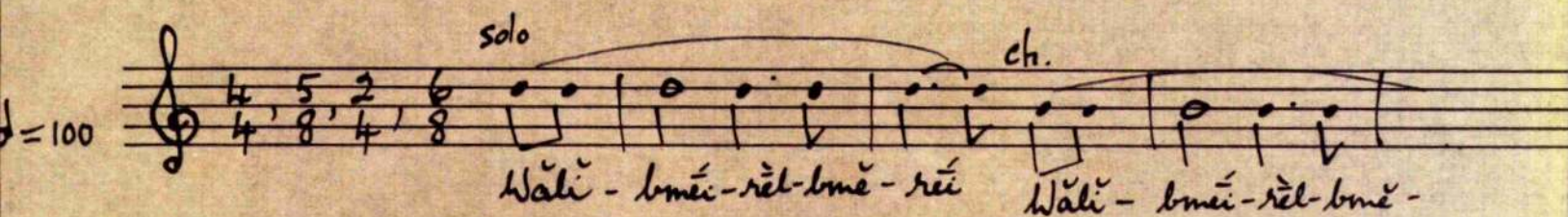
lăi - ... etc.



No. 44.

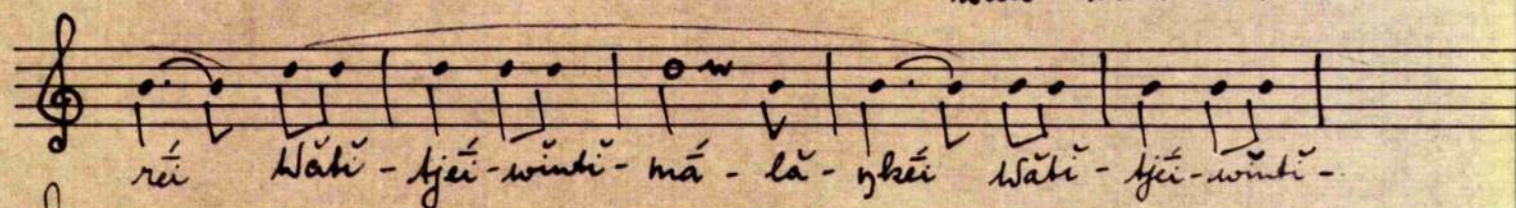
Cut 13

Verse 5



Wăli - bmei-rêl-bmê-rêi

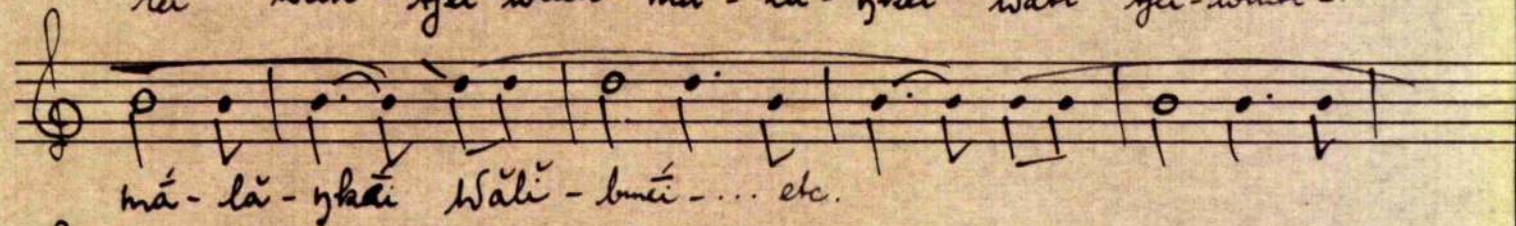
Wăli - bmei-rêl-bmê-



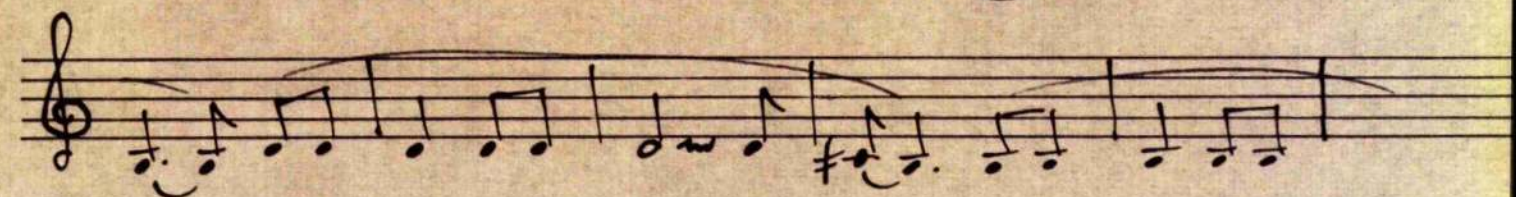
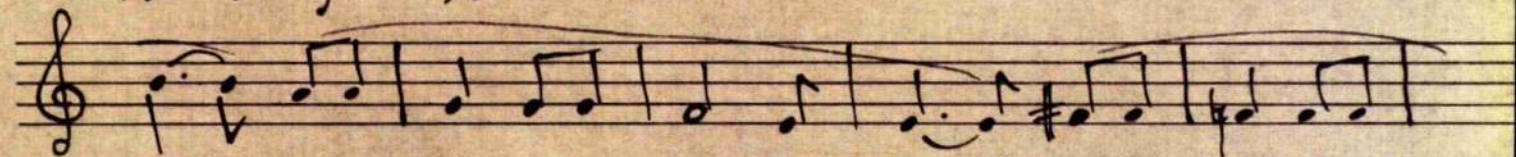
rêi

Wăli - bmei-rêl-bmê-rêi

Wăli - bmei-rêl-bmê-



mă-lă-ghai Wăli - bmei-... etc.



No. 96.

... Wăli - bmei-rêl-bmê-rêi

Cut 14
Verse 6

127

solo ch.

Wă - lăl - bưē-răl-bưē-răl Wă - lăl - bưē-răl-bưē-răl Wăti -
 tjei-wiŋti - mǎ - lă - gheū Wăti - tjei-wiŋti - mǎ - lă - gheū hă -
 lăl - ... etc.

No. 93

..... gheū (Wă - lăl - bưē-răl-bưē-răl)

Cut 15
Verse 7

solo ch.

Lă - hă-nbā - li - nji - nja - lă - nō - wā - răl gā - lă -

tjā-nbā-li - nji-njā-lā - ntō-wā - rei jā-lā - tjā-nbā-li -

nji-njā-lā - rō-wā - rei jā-lā - tjā-nbā-li - nji-njā-lā -

rō-wā - rei jā-lā - ... etc.

.... jā-lā - tjā-nbā-li - nji-njā-lā -

No. 80.

ntō-wā - rei

Cot 16

Verse 8

Solo ch.

Tjintjā - kwī - njākwā - gā - rā - kwā-gā - rei Jālil - tjintjā -

kwī - njākwā - gā - rā - kwā-gā - rei Jālil - tjintjā - kwī - gūltār -

bēr-kūltār-bēr-kū jālil-tjuntjā-kwī-njūltār-bēr-kūltār-bēr-

kū jālil-... etc.

..... kūltār-bēr-

No. 62.

kū (jālil-tji)

Gut 17

Verse 9

solo *ch.*

$\text{♩} = 168$

2/4

Tji-njākwā-gē rākwa-gēr Il-tji-njākwā-gē-rākwa-

gēr Il-tji-njūltā-bēr-kūltā-bēr Il-tji-njūltā-

bēr-kūltā-bēr Il-tji-njākwā-... etc.

No. 46.

..... Il-tji-njultä - bër-kultä - bër (Il-tji)

Cot 18

Verse 10

116

solo ch.

5 7 6
8 8 8

ch. nuäki - rä-ti-tjä - hü-pi-ntä-lä-rä-ti-rü - mä/lbi-ä-nuäki -

rä-ti-tjä - hü-pi-ntä-lä-rä-ti-rü - mä/lbi-ä-nuäki -

rä-ti-tjä - hü-pä-rä-lä-rä-ti-rü - mä/lbi-ä-nuäki - rä-ti-tjä -

hü-pä-rä-lä-rä-ti-rü - mä/lbi-ä-nuäki - rä-ti ... etc

... Tjā-

No. 64.

Hũ-pă-ră-lĩ-ră-lĩ-rũ-mă/lbĩ (ă-nuăhĩ)

Cut 21

Verse 13

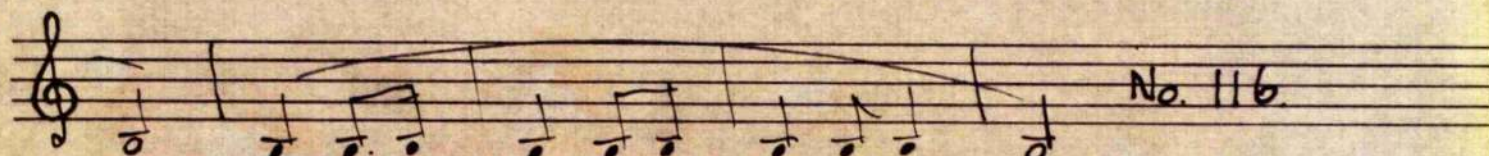
=176

solo ch

5/8 2/4

Lbă-gũ-rũ-lă / lbă-gũ-rũ-lũ Tjă-gălbă-

gũ-lă-lũ-bũ-tjă-lĩ-nă lbă-gũ-... etc



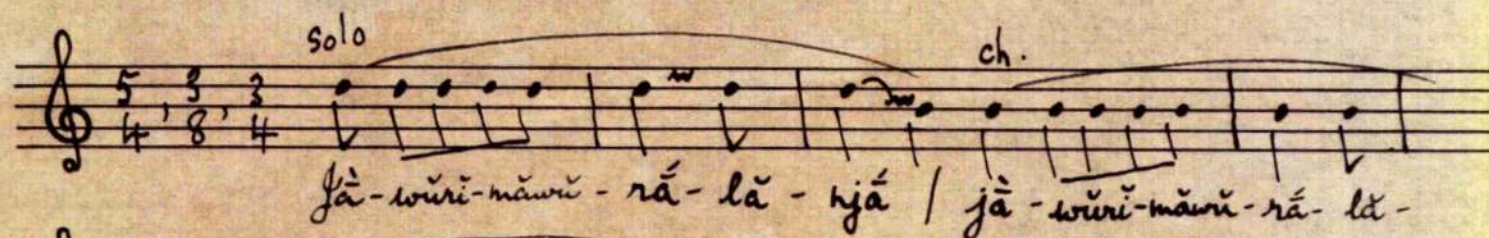
No. 116.

..... Tjā-gā-lbā-gei-bā-lū-bēi-tjā-ti-nā

Cut 22

Verse 14

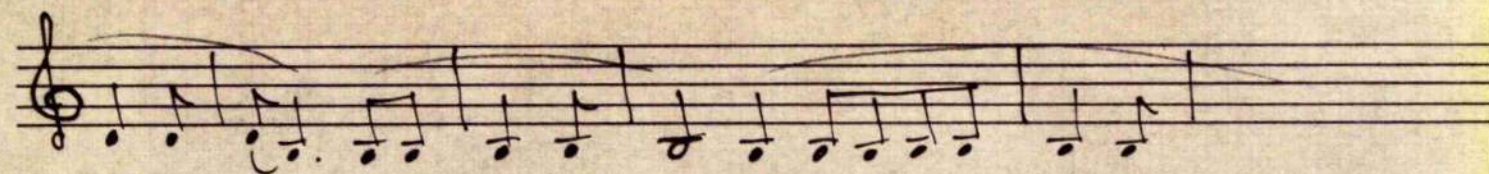
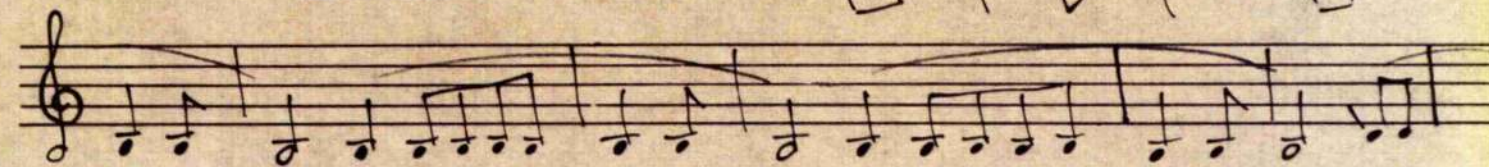
= 164



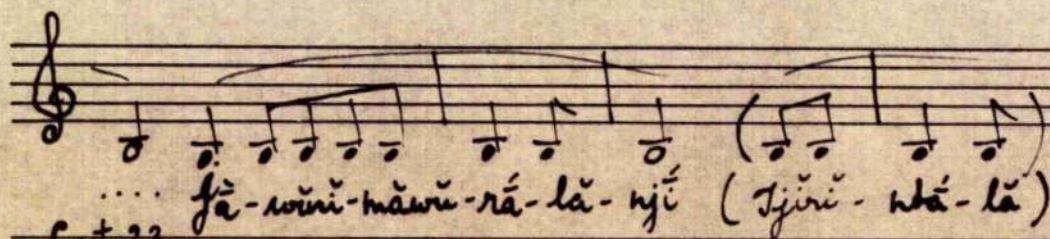
Jā-wūri-māwū-rā-lā-njā / jā-wūri-māwū-rā-lā-



nji Jjiri-ntā-lā-nji / Jjiri-ntā-lā-njā Jā-wūri....etc.



No. 79.

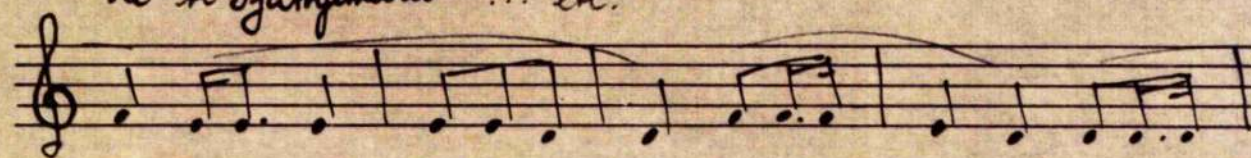
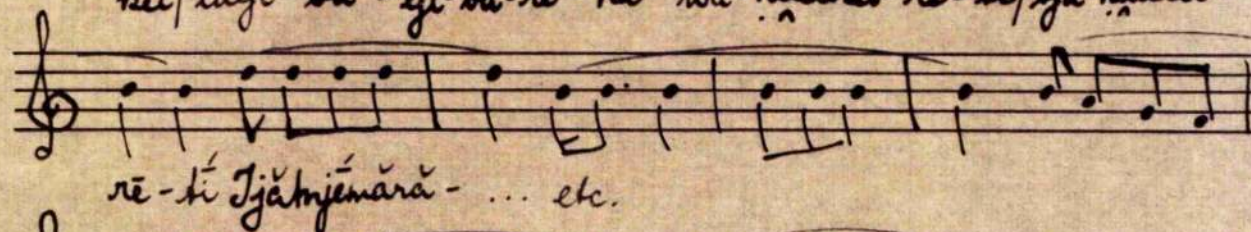
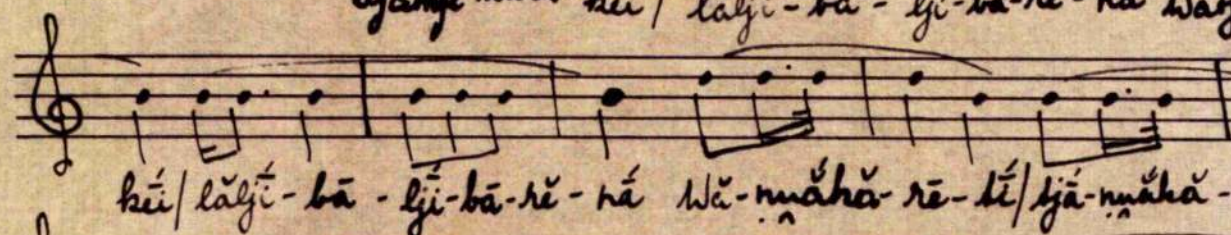


Cvt 23

Verse 15

Solo

ch.



No. 83.

Cut 24
Verse 16

134

= 160

Solo *ch.*

Tji - ti - mǎ - lǎ Tji - ti - mǎ - lǎ Bǎn - gěi - rǎ -
 gěi - rǎ - lǎ Bǎn - gěi - rǎ - gěi - rǎ - lǎ Tji - ti - mǎ -
 lǎ ... etc.

Handwritten musical notation for the instrumental part of Verse 16, consisting of five staves of music in treble clef with a key signature of one sharp (F#).

... Tji - ti - mǎ - lǎ (Bǎn - gěi - rǎ - gěi - rǎ)
 Cut 25
 Verse 17

No. 84.

= 164

Solo *ch.*

Pir - hi - tji - nǎ - lǎ / Pir - hi - tji - nǎ - lǎ Phǎ - kǎ - lǎ - pǎ - gǎn - kǎ -

léi-lö - fá hăpür-kí - ... etc.

..... chta -

No. 66.

léi-lö - fá-găntă - léi-lö

Cot 26

Verse 18

116

solo ch.

Pür-kí-tji - ntă-tyă-ră-ghă-rôn-mă-nă Jă-hă-nă-ră-

nă-tyă-ră-ghă-rôn-mă-nă Jă-pür-kí - ... etc.



No. 91.

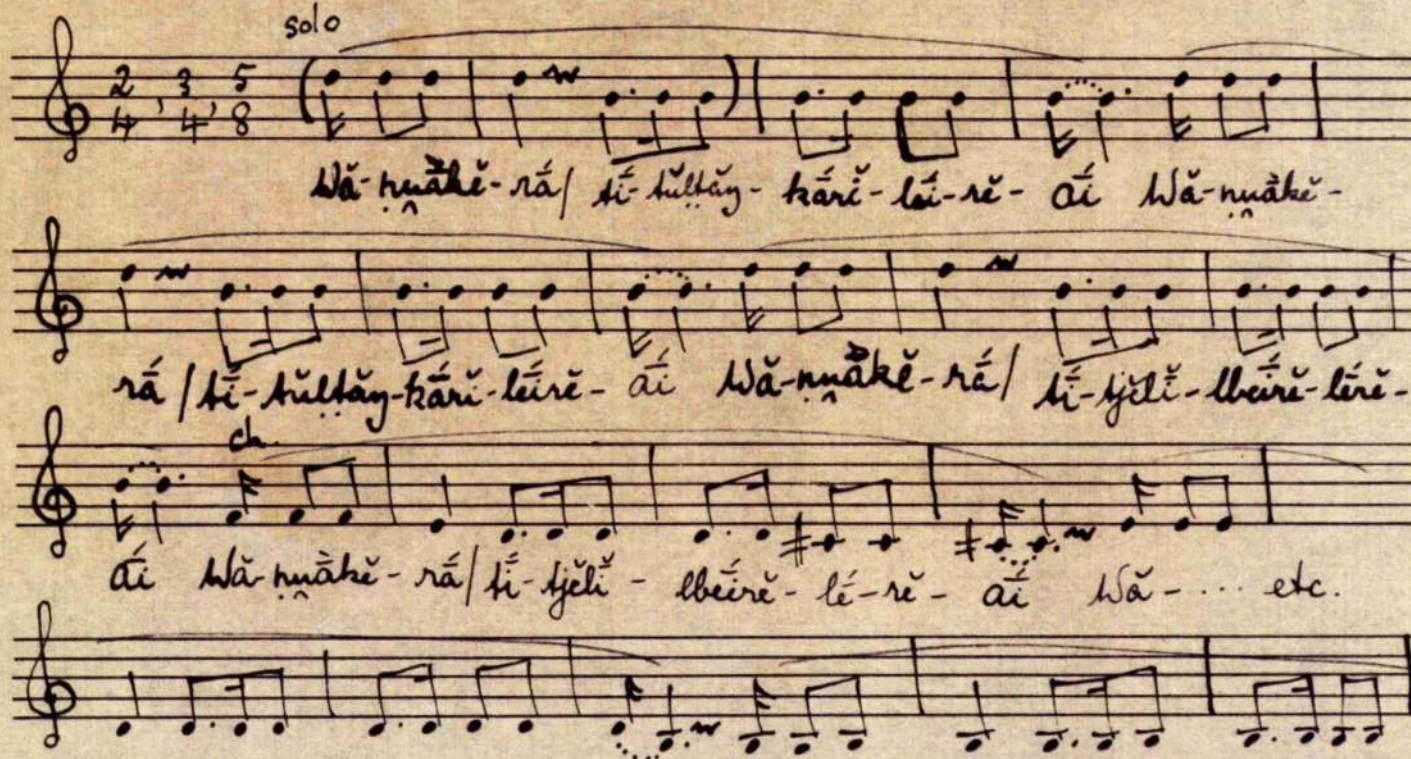
kĩ-tji-nhã)

Cut 28

Verse 20

solo

= 116

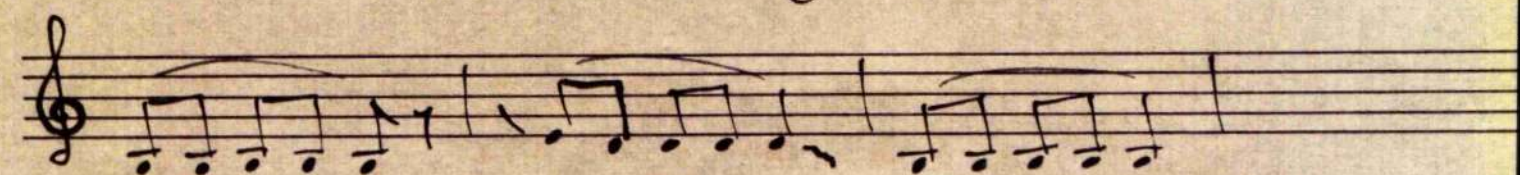
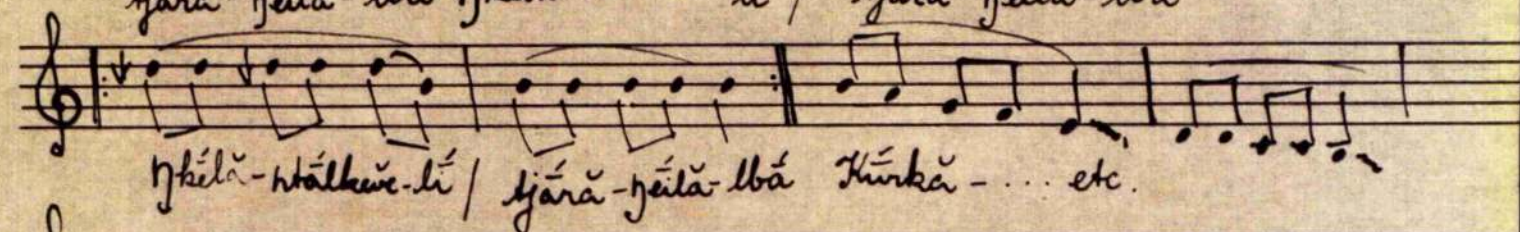




No. 57.

Cvt 30

Verse 22



No. 3.

Cut 32

138

Verse 24

=200

Handwritten musical score for a single melodic line. The notation is on a single staff with a treble clef. The time signature is 2/4, with a 3/4 section indicated at the beginning. The tempo is marked as 200. The lyrics are in a non-Latin script, likely Georgian, and are written below the notes. The score includes a 'solo' section and a 'ch.' (chorus) section. The lyrics are: 'ghā-lūkālūr-kēi Tji-ghā-lūkālūr-kēi Tji-ghā-lārālā - reī Tji-ghā-lārālā - reī Tji-ghā-... etc.' The score ends with a repeat sign and the text 'No. 26.' and '..... Tji-(ghā-lūkālūr-kēi)'.

Handwritten musical score for a single melodic line. The notation is on a single staff with a treble clef. The time signature is 2/4, with a 3/4 section indicated at the beginning. The tempo is marked as 200. The lyrics are in a non-Latin script, likely Georgian, and are written below the notes. The score includes a 'solo' section and a 'ch.' (chorus) section. The lyrics are: 'ghā-lūkālūr-kēi Tji-ghā-lūkālūr-kēi Tji-ghā-lārālā - reī Tji-ghā-lārālā - reī Tji-ghā-... etc.' The score ends with a repeat sign and the text 'No. 26.' and '..... Tji-(ghā-lūkālūr-kēi)'.

Verse 25

M. ♩ = 132

solo ch.

Tjä - tji - tä - päärukyä - päür - kyä / lbi - jä - nuäke - rä - ti Tjä -
 tji - tä - päärukyä - päür - kyä / lbi - jä - nuäke - rä - ti Tjä - pä - rä -
 päärukyä - päür - kyä / lbi - jä - nuäke - rä - ti Tjä - tji - tä - päärukyä - päür -
 kyä / lbi - jä - nuäke - rä - ti Tjä - ! etc.

No. 81.

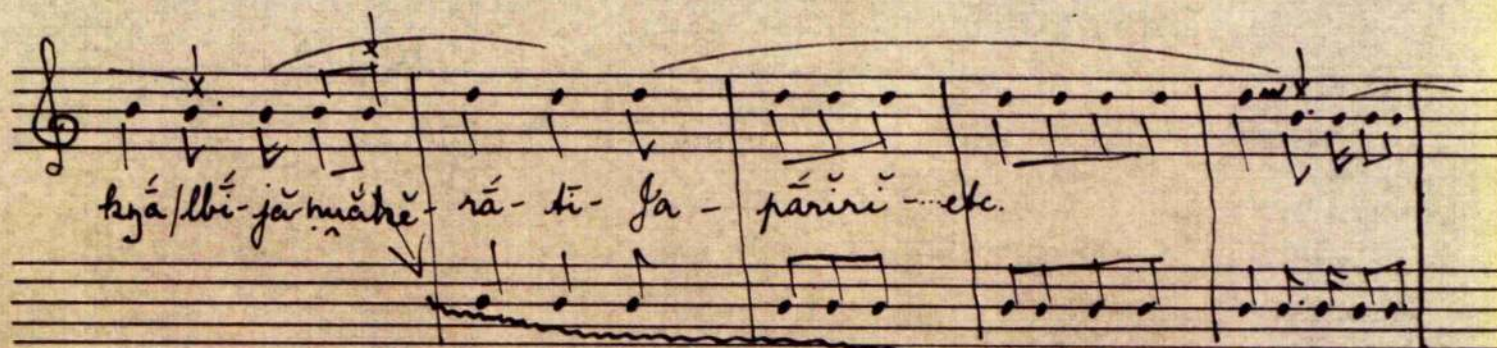
... jä - nuäke - rä - ti (Tjä - pä)

Cut 34

Verse 26

solo ch.

Päiri - länkilän - kä / lbi - jä - nuäke - rä - ti Jä -
 päiri - länkilän - kä / lbi - jä - nuäke - rä - ti Jä - pä - rä -
 päärukyä - päür - kyä / lbi - jä - nuäke - rä - ti Jä - pä - rä - päärukyä - päür -

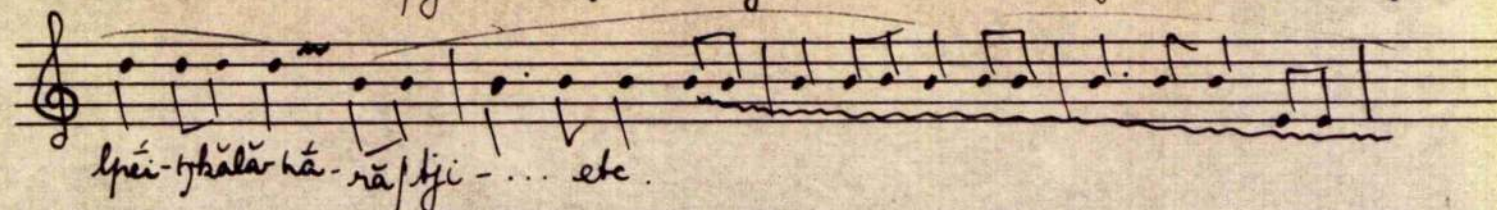
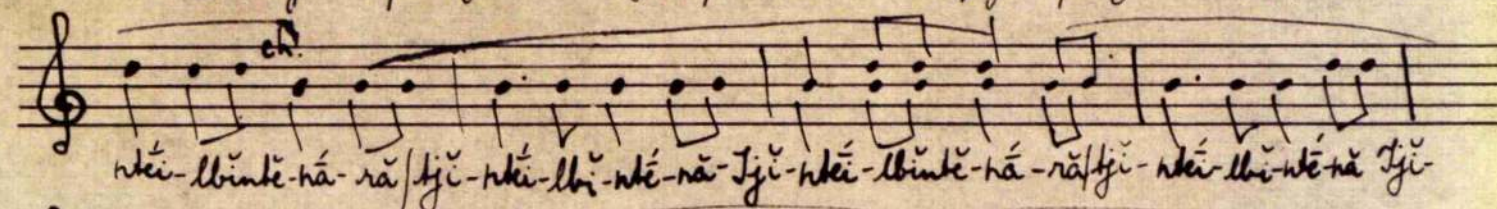
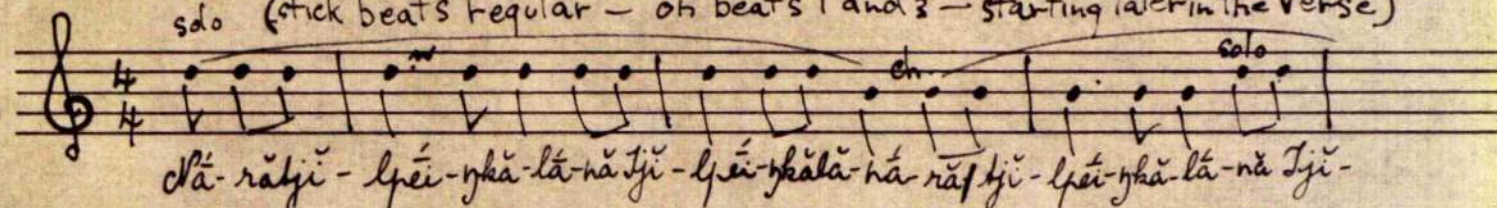


Cot 35

Verse 27.

sdo (stick beats regular - on beats 1 and 3 - starting later in the verse)

= 176



etc.

No. 21.

... tji - lpei - ghala - na - (ra / tji - lpei - ghala - la)

Cut 36

Verse 28

$\text{♩} = 132$

solo ch.

Te - mā - lētyälē - tja wā-tji - tē - mā - lētyälē - tja wā-tji - tē -

mā - lō - wē - rī jātji - tē - mā - lō - wē - rī jātji - tē - mā - etc.

(beating regular ♩ from here to the end.)

... (Wäljilē - mā-lēljälil - jā)

Verse 29

(beating regular - 5 beats in a bar - unless otherwise marked)

$\text{♩} = 168$

solo ch.

chārā - kwī - lē-gā / lā-ykī - hōn-pēi - hōn chārā - kwī - lē-gā / lā-ykī -

hōn-pēi - hōn chārā - tji - pēi-rā / lā-ykī - hōn-pēi - hōn chārā - tji - pēi-rā / lā-ykī

hōn-pēi - hōn chārā - kwī - ... etc.

... chārā - kwī - lē-gā / (lā-ykī hōn)

No. 6.

Cut 39

Verse 31

solo

(regular crotchet beats from line 4 to the end.)

 $\text{♩} = 176$

? Tji - mǎ-wū-lǎ-rēi? chǎ-tji-ti - mǎ-wū-lǎ-rēi chǎ-tji-ti -

mǎ-wū-lǎ-rēi mǎ-mǎ-mǎ-mǎ-rēi chǎ-tji-ti - mǎ-... etc.

..... chǎ-tji-ti -

mǎ-wū-lǎ-rēi chǎ-tji-ti - (mǎ-wū-lǎ)

No. 45.

Cot 42
Verse 34 (FINAL)

= 168

solo

Rău-vi-rău-vi-răi/lăm-i-lăi-ntei Ră-mi-lăi-ntei-nă/rău-vi-rău-vi-

răi/lăm-i-lăi-ntei Ră-mi-lăi-ntei-nă/ră-tji-lă-tji-lăi/lăm-i-lăi-

ntei Ră-mi-lăi-ntei-nă/ră-tji-lă-tji-lăi/lăm-i-lăi-ntei Ră-mi-

lăi - ... etc.

etc to the end.

No. 72.

... nă/ră-tji-lă-tji-lăi/lăm-i(lăi)

Comments on Verses 1 - 34 (Transcriptions on pp. 123-144)

It should be noted that the transcribing of these verses was done under different conditions to those of the Améwara Tnátaga Verses, and this may account for differences in ornamentation. The earlier verses were transcribed from long-playing discs, while these present ones were taken from tape recordings which could be reduced to half speed. It is noticeable, for instance, that although the tonal outline is very similar in the Ilbálintja verses to that of the previous cycle, the falling third is often noted differently. Instead of a gradual slide from the higher to the lower notes, there is a mordent which terminates on the second note. Marked \sim , it is to be found first in verse 1, bar 1. This feature was only heard at the slower speed, and it may be that it is also used in the Améwara verses which have not been heard other than at their correct speed.

These tjilpa verses conform quite closely to those already analysed. It is believed that any one complete song (i.e., in this case, all the separate tjilpa songs from the various totemic centres) will be performed throughout in the one basic scale. There seems to be no reason to contradict this statement in the small variations we find here. The three sections - (a), (b) and (c) are again present, although section (b) is very rarely clear, and has frequently been transcribed as a continuous glissando. This is because even when a note is sustained, the wavering in the voice makes pitch recognition impossible. In many instances section (a) is very short. The only marked difference between the two cycles (from a musical point of view) lies in the greater rhythmic variety of the Ilbálintja song.

In section (b) of verse 1 there are two separate glissando parts which last for a minim, after which section (c) begins.

Verse 2 has a very short section (a) which is followed by singing in 3 parts, a not unusual occurrence. The ornaments are executed after the note to which they belong.

Section (b) of verse 6 is interesting. One part repeats the tonic while the other part descends to the mediant in the lower octave; immediately the upper voices descend while the lower part continues on the mediant.

suggest that there is a beat present in line 2, bar 2, which has not been heard. The same would appear to be the case in verse 26. These two verses are surely aiming at the regular beating heard (clearly) at the end of verse 28, and in its repetition (verse 33), which has already been discussed in the chapter on rhythm (see p. 35).

In verse 27 there is regular beating on the first and third crotchets of the $\frac{4}{4}$ bar.

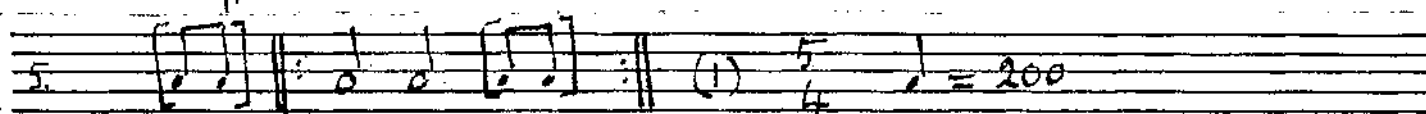
Verses 29 and 30 are the same as one another. To begin with there is extension on the minim, making the first four bars $\frac{11}{8}$ instead of, as later becomes evident, $\frac{5}{4}$.

The beating in verses 31 and 32 is almost the reverse of the idea of imposing a dotted crotchet beat on a predominantly duple melody. Here the beating is a regular crotchet rhythm while the vocal line progresses in bars of nine and thirteen quavers. As before, the rhythmic pattern always has the beating in the same place; in this two-bar pattern, the accents of both parts coincide every second bar.

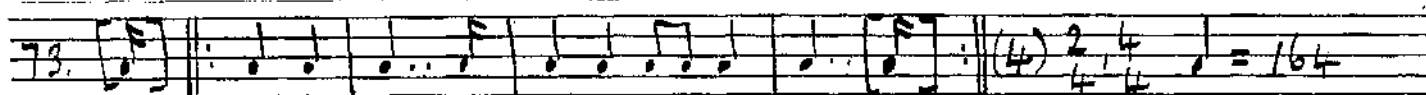
Rhythms of the Tjilpa Song of the Ilbálintja Plain



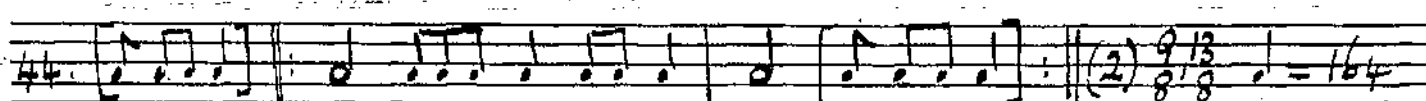
T. I. C. 9, V. 1.



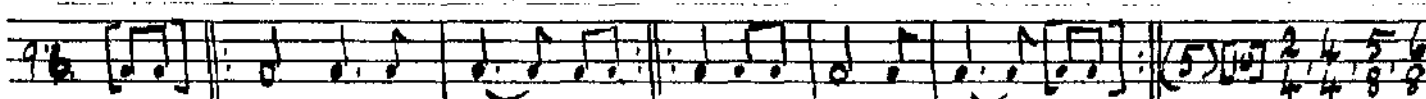
T. I. C. 10, V. 2.



T. I. C. 11, V. 3.

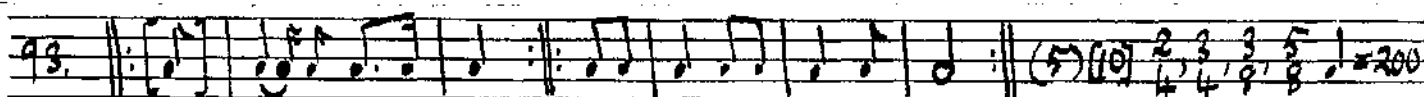


T. I. C. 12, V. 4.

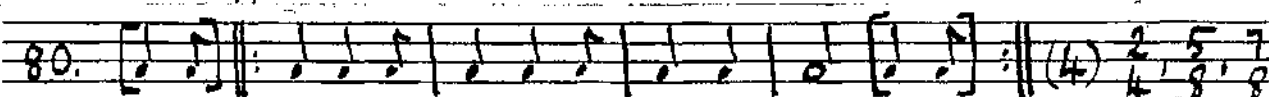


T. I. C. 13, V. 5

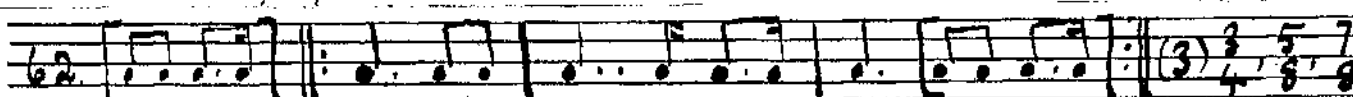
♩ = 200



T. I. C. 14, v. 6.



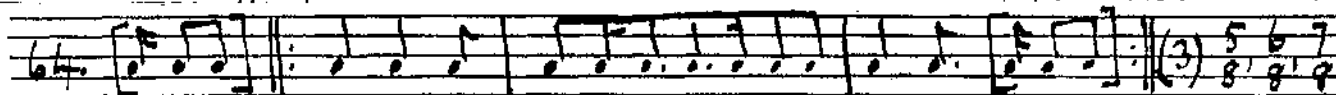
T. I. C. 15, v. 7.



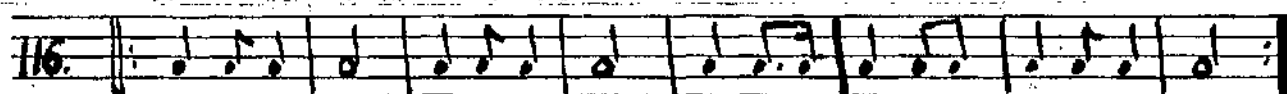
T. I. C. 16, v. 8.



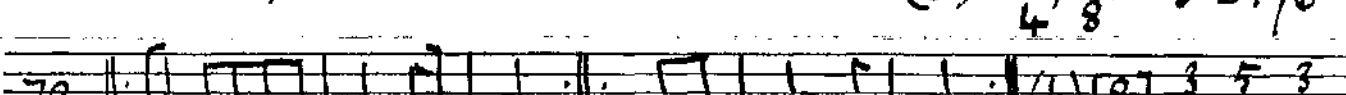
T. I. C. 17, v. 9.



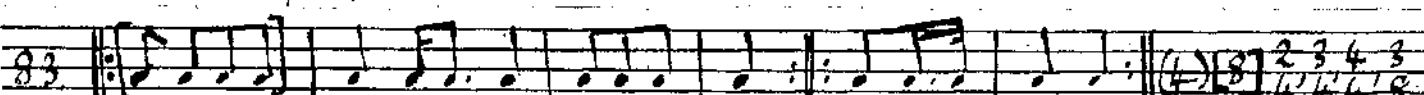
T. I. C. 18, v. 10; C. 19, v. 11; C. 20, v. 12.



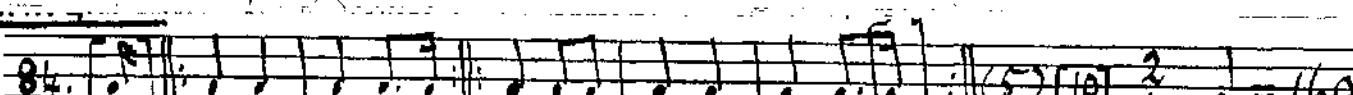
T. I. C. 21, v. 13.



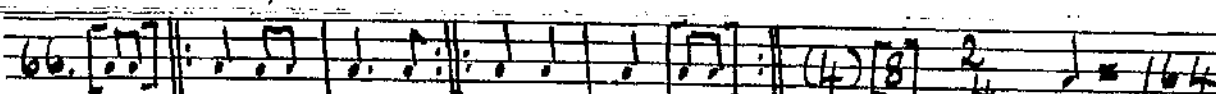
T. I. C. 22, v. 14.



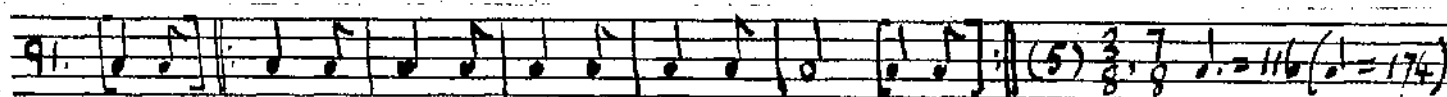
T. I. C. 23, v. 15.



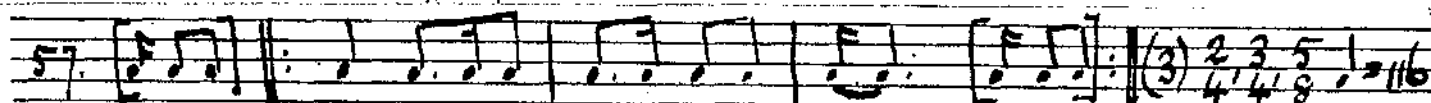
T. I. C. 24, v. 16.



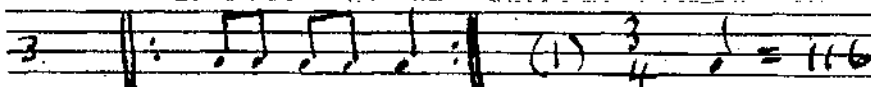
T. I. C. 25, v. 17.



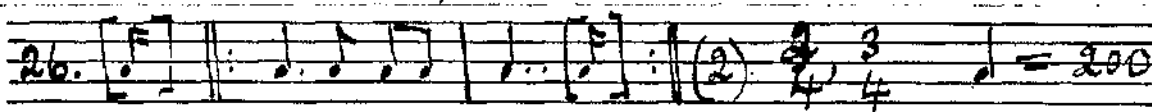
T. I. C. 26, V. 18; C. 27, V. 19.



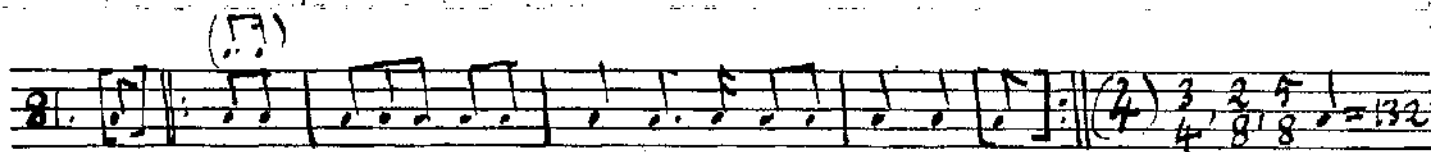
T. I. C. 29, V. 20; C. 29, V. 21.



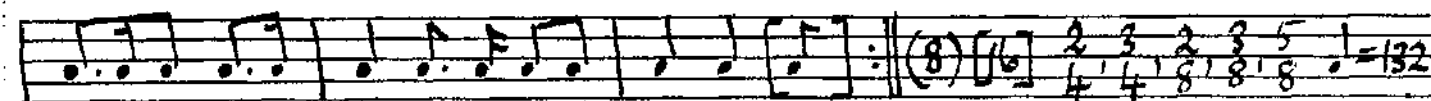
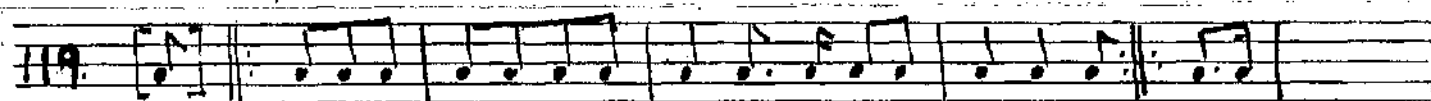
T. I. C. 30, V. 22; C. 31, V. 23.



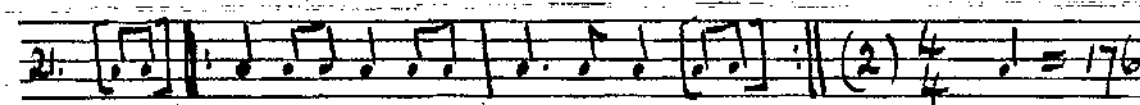
T. I. C. 32, V. 24.



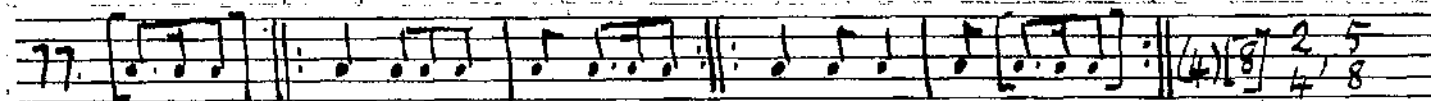
T. I. C. 33, V. 25.



T. I. C. 34, V. 26.

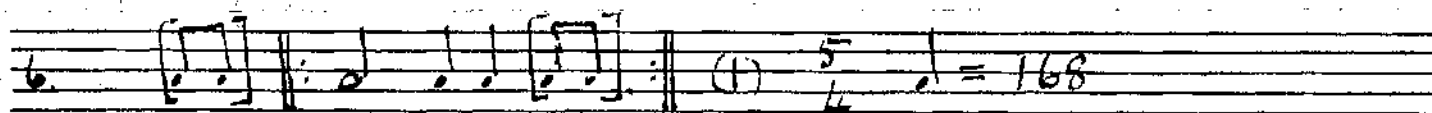


T. I. C. 35, V. 27.

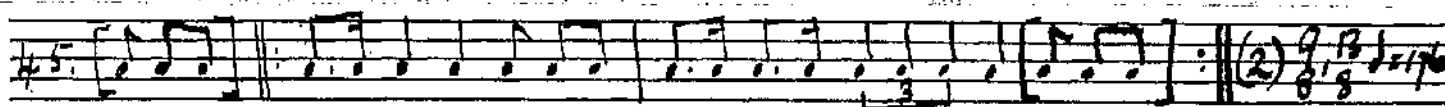


T. I. C. 36, V. 28; C. 41, V. 33.

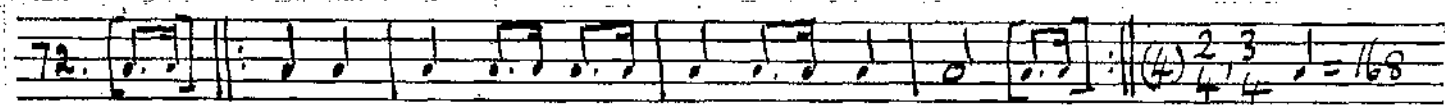
♩ = 132



T. I. C. 37, V. 29; C. 38, V. 30.



T. I. C. 39, V. 31; C. 40, V. 32.



T. I. C. 42, V. 34.

There is a great variety of rhythm in these verses. No clear divisions exist, but there seems to be a definite plan of rhythmic relationship. The more closely related verses in the following chart (p.151) are not marked in brackets.

Although there are no definite divisions, these verses can be considered in three separate groups. The musical thought is continuous (as was the journey it portrays) and there is close relation between individual verses in different groups. The grouping chosen is based mainly on the common relationship of the verses of one group.

The first idea we can get of the form of these verses comes from the rhythms related to verse 1; the open, uncomplicated rhythm that is here suggested is found in verses 1, 7, 16, 17, 22, 23 and 34. If we take three subdivisions as follows:

(1) verses 1 - 12

(2) verses 14 - 19

(3) verses 20 - 33

with verse 13 rhythmically unrelated but undoubtedly part of the structure, and verse 34 closely related to the opening verses, we find that the rhythm mentioned above occurs centrally in each subdivision - verse 7 in (1), verses 16 and 17 in (2) and verses 22 and 23 in (3) with verse 34 in the opposite position to verse 1. There are close relationships between sections. Verses 2, 29 and 30 unite the opening and close of the song

verse	1	2	3	4	5	6	7	8	9	10	13	14	15	16	17	18	20	22	24	25	26	27	28	29	31	34
1		2				7								16	17			22						29		34
2	1																							29		(34)
3				4										16	17	(18)										(34)
4			3										(15)													(34)
5						6								16	17											
6					5		8			10		14				(18)			24							
7	1									10				16	17	18										
8						6				10							20									(34)
9													(15)	16												
10						6	7	8									20			25	26					
13																										
14						6							(15)			(18)								(29)		(34)
15			(4)				(9)			(14)																(34)
16	1	3	(5)	(7)	(9)										17							27			(34)	
17	1	3	(5)	7										16								27			(34)	
18		(3)		6	7					(14)																
20							8			10											25	26		28		31
22	1																									
24						6																	(27)			
25										10							20					26				
26										10							20				25					31
27														16	17			(24)								
28																	20									31
29	1	2									(14)															
31																	20				26		28			
34	1	(2)	(3)	(4)			8				(14)	(15)	16	17												

N.B. Verse 22 has here been considered in notation of double duration as in verse 50 of the Améwara verses (No. 11)

AN UNMATJERA CEREMONIAL VERSE FROM THE TJILPA SONG OF ALTITJARINJA

PRX4024. 2X5195

Cut 9 Verse 1

Solo

20.9.58

= 84

Tji - lpei-ghala-na waji - lpei-gha-la-na Tji -

lpei-ghala-na waji - lpei-gha-la-na Cji - ntei-lbinte-na waji -

nte-lbi-nte-na Cji - ntei-lbinte-na waji - ntei-lbi-nte-na Tji -

lpei - ... etc.

nte-lbinte-na

No. 40

nte-lbinte-na

more than would verses 1 and 36 alone. Verses 3 and 16 bring (1) and (2) together as also do verses 7 and 18. Verses 8, 10, 20, 25 and 26 unite (1) and (3) while verses 27 and 16 help to bring closer connection between (2) and (3). Throughout the 34 verses there is an alternation of the open rhythms already mentioned, and more complicated rhythms. Verses 1 and 2, subtly connected, are not rhythmically complicated. Indeed, their very simplicity is a musical joy. Verse 3 is more extended while verses 4, 5 and 6 have rhythms of progressively more complex natures. Verse 7 takes the listener into the realms of $\frac{5}{8}$ rhythms while still retaining much of the naturalness of verse 1.

Rhythmic tension ebbs and flows like this throughout the thirty-four verses. It is never static, never uninteresting. The great wealth of rhythmic variety throughout the Tjilpa Song of the Ilbálintja Plain is an important discovery which proves beyond doubt that rhythm is the predominant element of this Australian aboriginal music.

(v) An Unmätjera Tjilpa Verse (see p. 152)
(from the Tjilpa Song of Aljitjarinja.)

This verse was recorded during the ceremonial festival held at Wólatjatára in 1953. Various acts were presented by individual Unmätjera visitors; they were performed from a number of unrelated cycles from the Unmätjera area.

Both text and music are almost identical to verse 27 of the Ilbálintja song.

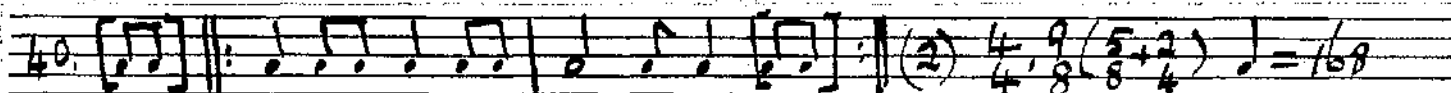
This similarity is due to the fact that the tjilpa totemic ancestors celebrated in the Northern Aranda Tjilpa Song of the Burt Plain later on continued their journey northward into the Unmätjera area - according to the myth -, passing Aljitjarinja on their way. Hence the Aljitjarinja song has a number of verses with words similar to those of the Northern Aranda song.¹

(vi) Remarks on the Three Native Cat Songs

There are certain similarities between these three separate Native Cat songs which would seem to indicate that they are musically to be

considered as one work. Mention has already been made about scale outline in this regard; rhythm, in the same way, has inter-cycle relationship.

The Unmätjera verse was originally transcribed as identical to verse 27 (No. 21) of the Tjilpa Song of the Ilbálintja Plain. More careful examination revealed that the Unmätjera men actually held the dotted crotchet for an extra quaver, thus making the rhythmic pattern



U.C. PRX4024, 2xS195, C.9, V.1.

Améwara verse 50 (No. 11) and Ilbálintja verse 22 (No. 3) are rhythmically identical except for tempo, only here, unlike the last relationship, there is a small difference in pitch.

Améwara verse 33 (No. 24) and Ilbálintja verse 18 (No. 91) are variations of one another.

There are at least two verses with musical similarities between the Améwara and Ilbálintja songs which apparently have no textual connection. These are:-

A.T. verse 13 (No. 13) and T.I. verse 2 (No. 5)

A.T. verse 22 (No. 51) and T.I. verse 20 (No. 57)

We must therefore not only pause to admire the musical structure of a small portion of a song, but realize that it has widespread musical and textual relationships. This, perhaps more than anything else, must impress on the mind of a Western musician what tremendous feats of organization and memory are involved in the Central Australian musical tradition.

Gura Song of Búlja

Búlja is the general name given to a cluster of individual gura (bandicoot) totemic centres situated to the west of Ryan's Well in the Unmátjera area. The original Unmátjera owners of the gura songs and ceremonies of the Búlja region left their country years ago and went to Alice Springs. Here they died, after passing on these songs and ceremonies to some Northern Aranda men, in whose area there was situated the North Aranda gura ceremonial centre of Ilbálintja, which was linked by myths with Búlja.

In 1953 Rúbuntja and Iliákwáta, the last two surviving Northern Aranda men who had been instructed by the original Unmátjera owners in the Búlja traditions, performed a number of the ceremonies from the Gura Cycle of Búlja and sang the appropriate bandicoot verses at the edge of the Búlja ground-painting. The latter was put down before the opening of the cycle, and until the close of the cycle, a portion of the Gura Song had to be sung every night by men sitting around the edge of the ground-painting.

In the Gura Song recorded on disc PRX4022 -

Verses 1-19 are the verses associated with the ground-painting. These had to be sung every night, and were not used for any of the dramatic (acting) performances. The gura ground-painting of Búlja (like that of Ilbálintja) was regarded not merely as a sacred object from which gura bandicoots would emerge at the close of the dramatic performances constituting the Búlja Cycle: it was believed to be also the mother of grasses and flowers in the district, and the source of rich healing powers. Consequently many of these special ground-painting verses celebrated flowers and grasses, and others could be sung¹ independently as healing charms by the Unmátjera medicine men.

At the end of verse 19 the song leader ushers in a change which precludes any musical reference to this group of verses, by saying words which mean:

"And now wipe out [this section] , - let the song take a different turning."¹

Verses 20 - 44 are the ceremonial verses, some of which were always included in the chanting around the ground-painting, coming after the special ground-painting verses. They relate to the various dramatic acts

1. These details were supplied by T.G.H.S.

of the gúra ceremonial cycle. During the staging of each act, only one verse was performed, and that verse concerned the supernatural personage revealed in the act.

These verses also had an independent existence. They could be performed during the day when the actors were being decorated and objects fashioned for ceremonial use in the bandicoot cycle.

As this song is secret, and known to only a few older men of the gúra totem, the singing, especially in the ground-painting verses, is much less robust than in the tjilpa verses, which are commemorative. The singing is rich and smooth, and quite unlike the harsh quality sometimes heard in Australian aboriginal singing.

There is remarkable consistency of pitch throughout the whole song. Although there is a marked difference in rhythmic structure between the two separate groups of verses, they all have the same melodic outline. What slight variation there is in the tonic is imperceptible. Frequencies as taken for verses 5, 20, 35 and 44 revealed respectively 110, 109, 111, and 110 c.p.s.

The structure of each verse is still basically isorhythmic. In verses 1 - 19 the rhythmic pattern has many variations, and some time-signatures which appear on the transcriptions have not been included when isolating the rhythmic pattern.

The beautiful performance and excellent recording of the Gúra Song of Búlja makes it a suitable work for close examination of detail. This examination emphasises the accuracy of performance as well as the rhythmic freedom which is frequently found.

Verses 1 - 19 (Transcriptions on pp. 158-176)

Throughout this section there is a definite plan for the internal structure of each verse, and this plan would seem to override the elsewhere dominating influence of the rhythmic pattern. Only verses 1, 7 and 19 do not adhere strictly to the plan, these being varied slightly.

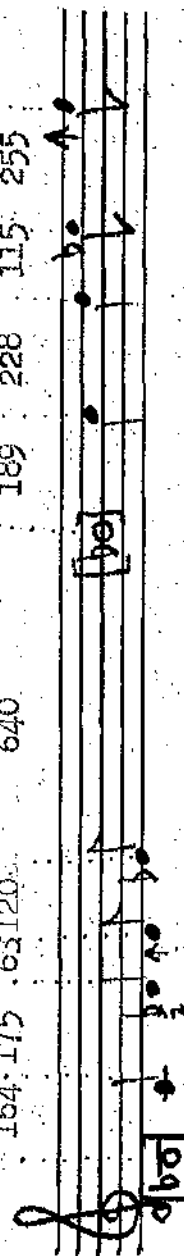
Each verse (with the exception of verse 2, which begins on the second syllable) starts with the opening of the text. The rhythmic pattern in most of these verses is repeated at least twice during one complete statement

(cont. p. 177)

PRX4022
 2XS 190
 Cut 5
 Verse 5

Chart of Measured Pitch

Tempered Scale	B	C	D	E	F	G	A	B	C	D	E	F
Notes used in this verse	.	.	.	.	.	.	.	.	.	.	.	.
Cent values	164	175	63	120	640	189	228	115	255			



Notes used in transcription
 (Transposed up an octave)

GŪRA SONG OF BŪLJA

158

2XS190

Cut 1

Verse 1

RECORD PRX4022 SIDES 2XS 190 AND 191.

17.7.'57 to 28.9.'59

solo *ch.*

$\text{♩} = 156$

2 3 7 5
4 4 8 8

(9) - mīl-jē-mār-kū - tōū Māl-jā-wī-tī - djēi

mīl-jē-mār-kū - tōū Māl-jā-wī-tī - djēi - (jī) Tjēlpē-mār-kū -

tōū Māl-jā-wī-tī - djēi - (jī) Tjēlpē-mār-kū - tōū Māl-jā-wī-tī

djēi ... etc.

No. 27.

Cut 2

Verse 2

solo *ch.*

5 7 3 2
8 8 4 4

J - pātā-gānān - jā hām - jēi Jātī-pātā-gānān

ja // nän - jei jālī - pātā - gālā - būm // bā - rei
 jālī - pātā - gālā - būm // bā - rei Hjalī - pātā... etc.

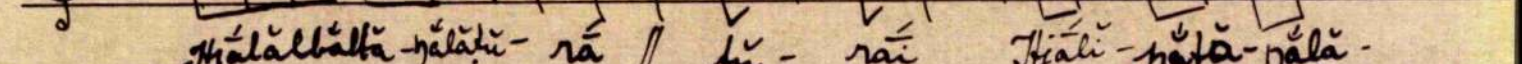
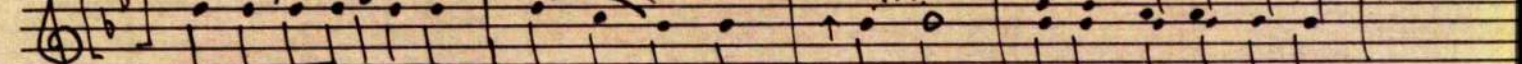
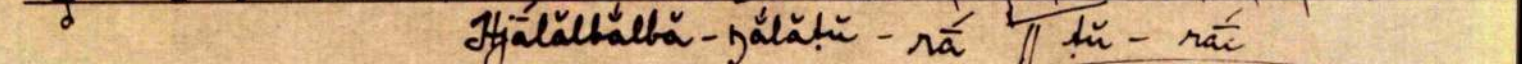
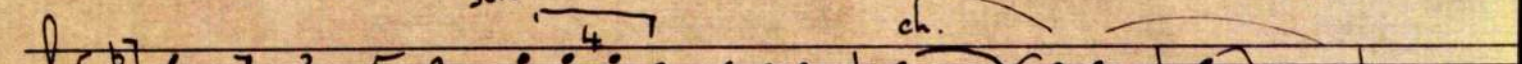
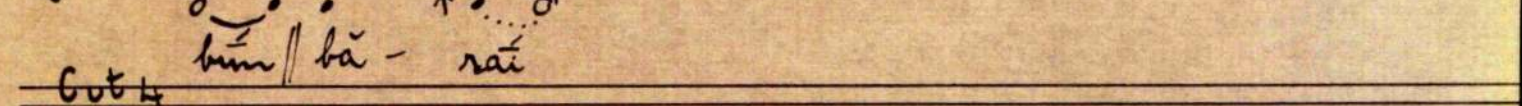
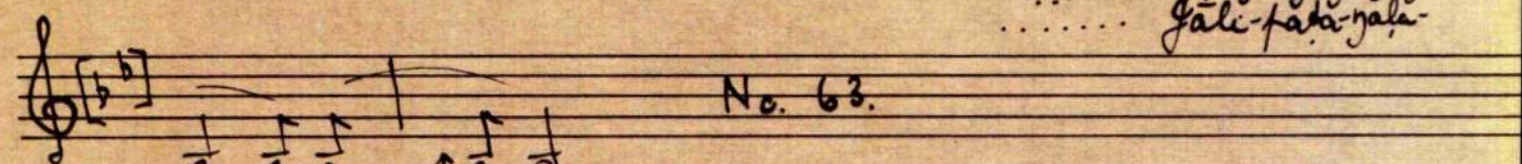
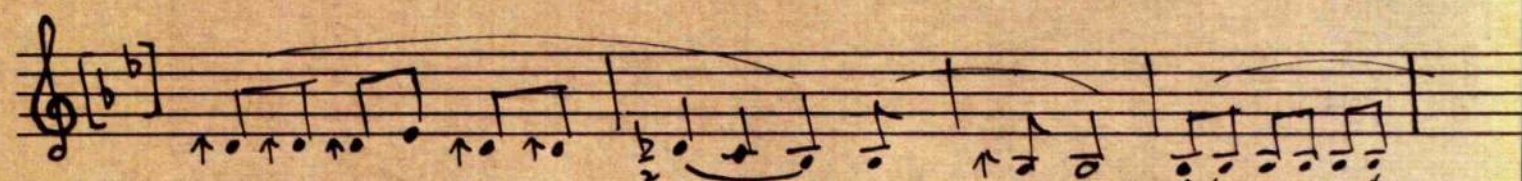
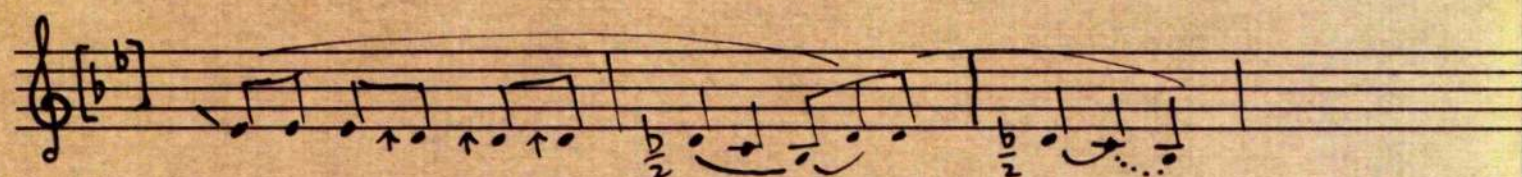
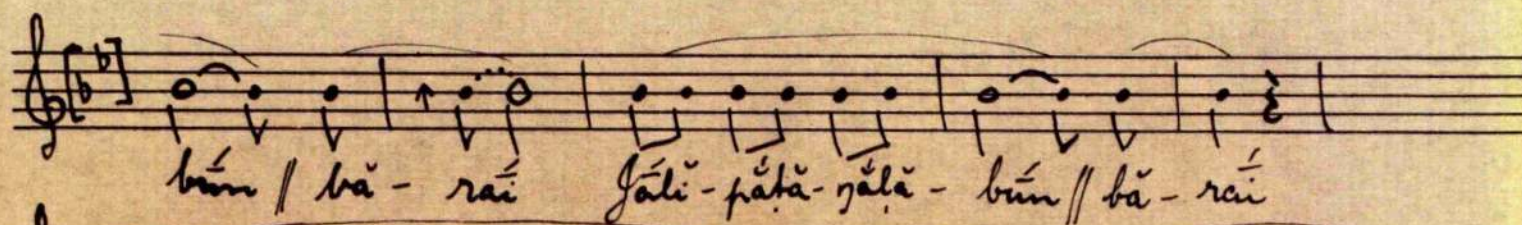
No. 63.

..... jālī - pātā - gā

Cut 3

Verse 3

3 7 5 2
 4 8 8 4
 jālāl - bālā - gānān - jā // nän - jai
 jālāl - bālā - gānān - jā // nän - jai Hjalī - pātā - gālā -



No. 63.

jali-pata-jala

Cot 4

Verse 4

Solo

ch.

Hjalälbälä - jälätü - rä // tü - rai

Hjalälbälä - jälätü - rä // tü - rai Hjalä - pata-jala -

bun // bă - răi Hăli - păta - gă - bun // bă - răi

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

Hălălbălbă... etc.

No. 108.

..... Hăli - păta - gă

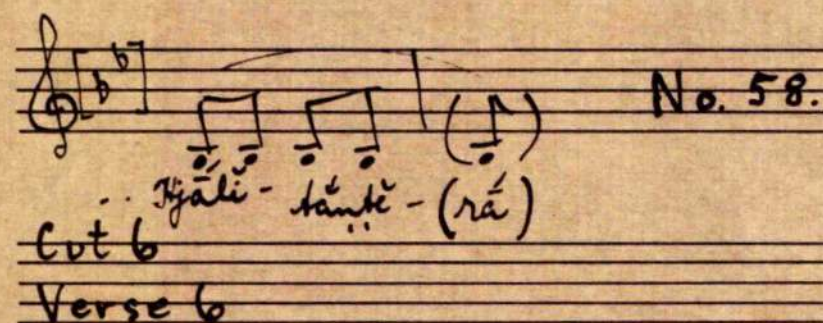
Gut 5

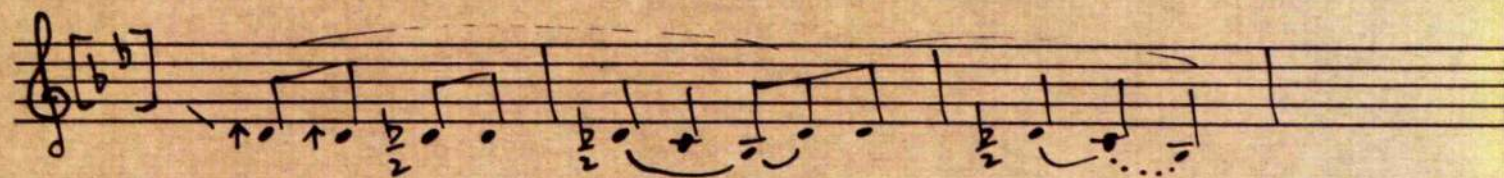
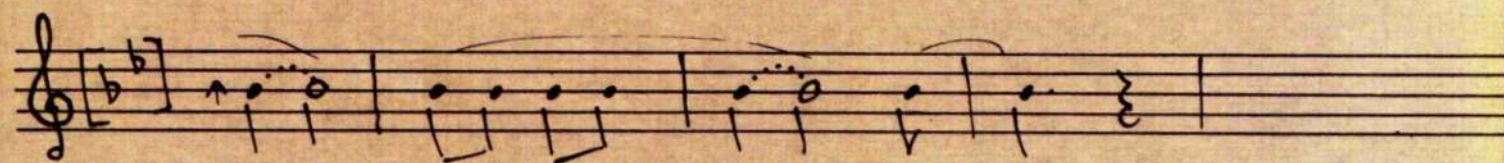
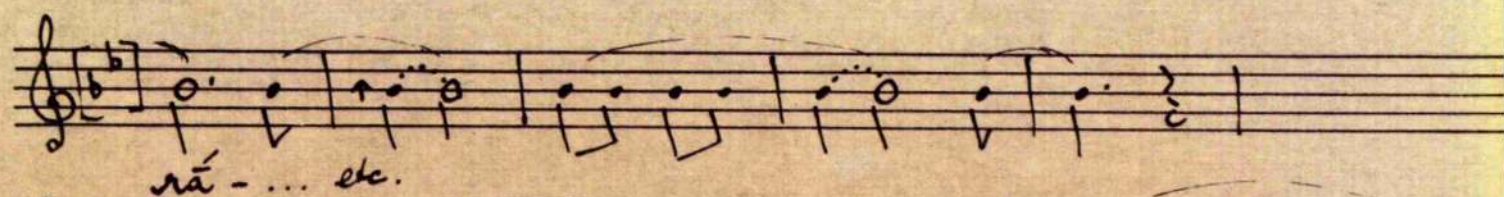
Verse 5

Solo ch.

Hăli - tănță - ră Hă - răi Hăli - tănță - ră

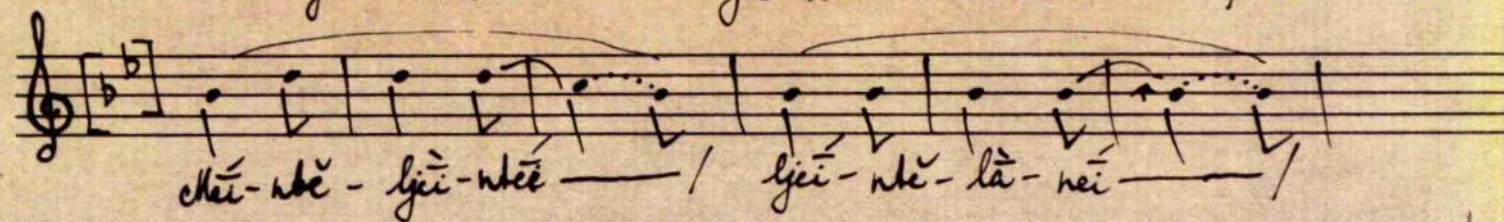
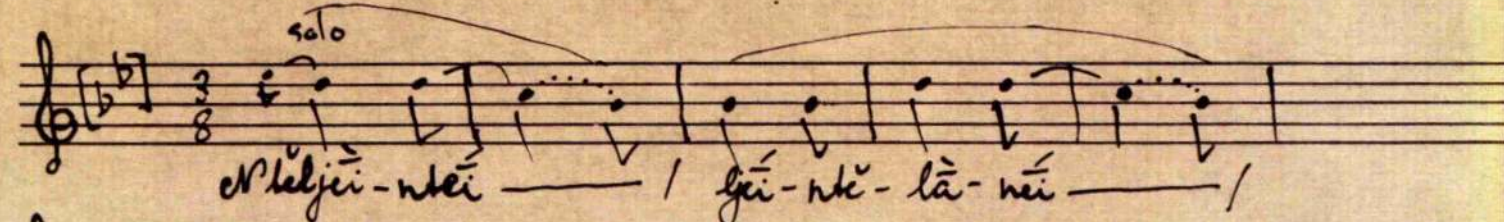
bun // wă - răi Hăli - tănță - ... etc.





Cut 7

Verse 7



chă-rě - tà - rěi / tó - nkě - là - nêi

chă-rě - tà - rěi — i / tó - nkě - là - nêi

chêi - nkě - ljei - ... etc.

.....

No. 48.

... chăi - nkě - ljei - nkě — / ljei - nkě - là

Cut 8

Verse 8

ch.

$\frac{3}{4}, \frac{7}{8}, \frac{5}{8}, \frac{2}{4}$

Hjälä - wärä - kälji - ä // lji - ai

Hjälä - wärä - kälji - ä // lji - ai Hjälä - nembé -

laur // kui - hai Hjalä - hömbä - laur - kui - hai

Hjalä - wärrä - ... etc.

..... Hjalä - hömbä - laur No. 106

Cut 9
Verse 9

Hjaläbö - köu // bö - hai Hjaläbö -

köu // bö - hai Hjalä - hömbä - laur // kui - hai

Hjälä - nömbē - löur // kuvi - hai Hjäläläbō - ... etc.

..... Hjälä - nömbē.

No. 94.

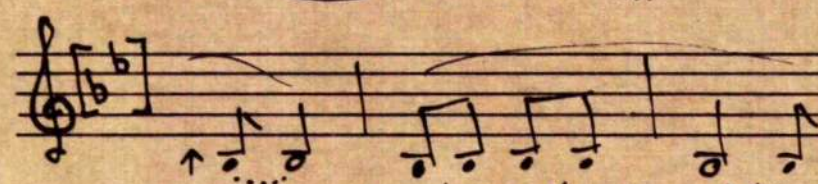
löur // (kuvi - hai)

Verse 10

ch.
Hjäläläkä - tä // kä - hai Hjäläläkä -

tä // kä - hai Hjälä - nömbē - löur // kuvi - hai

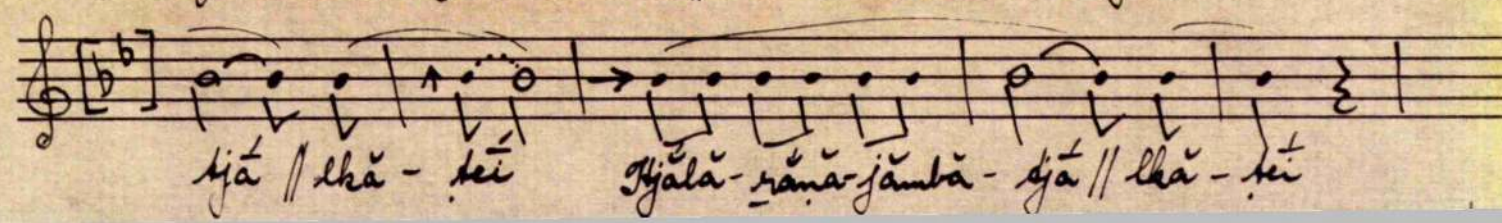
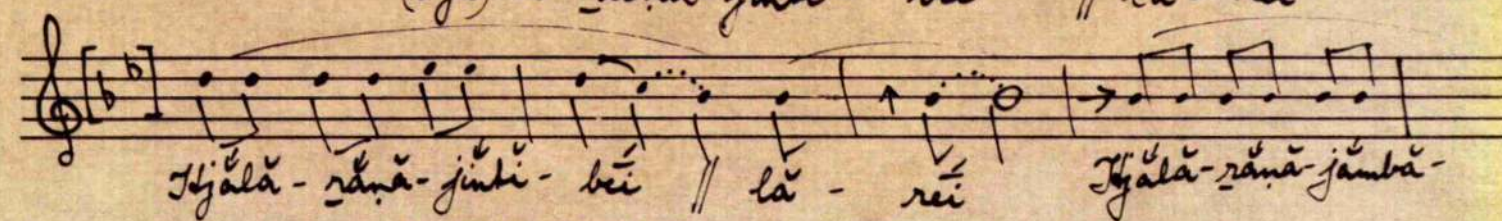
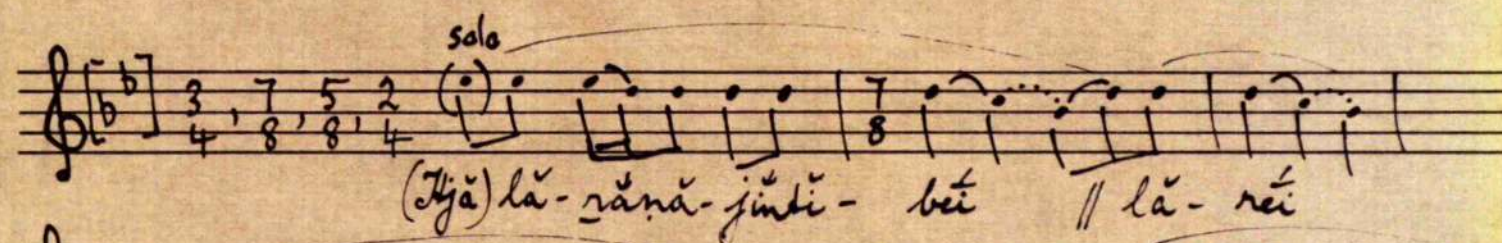
Hjälä - nömbē - löur // kuvi - hai Hjäläläkä - ... etc.



No. 94.

Cut II Hjäla-räna-jämbä-län

Verse II



Hjälä-ränä-jüti-... etc.

No. 63.

Cut 12

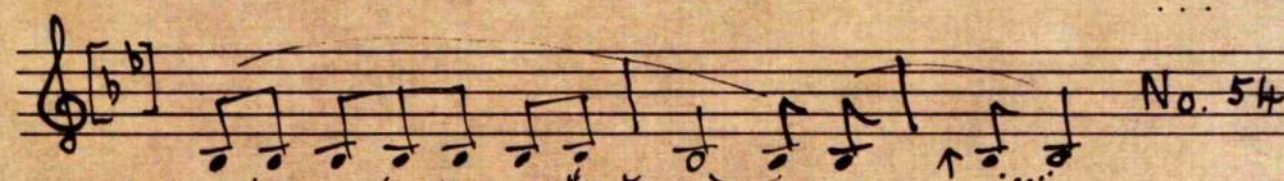
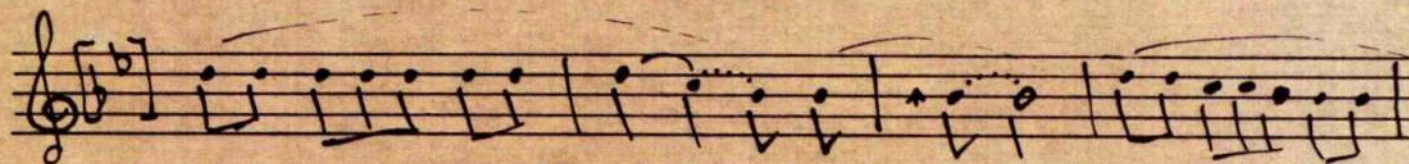
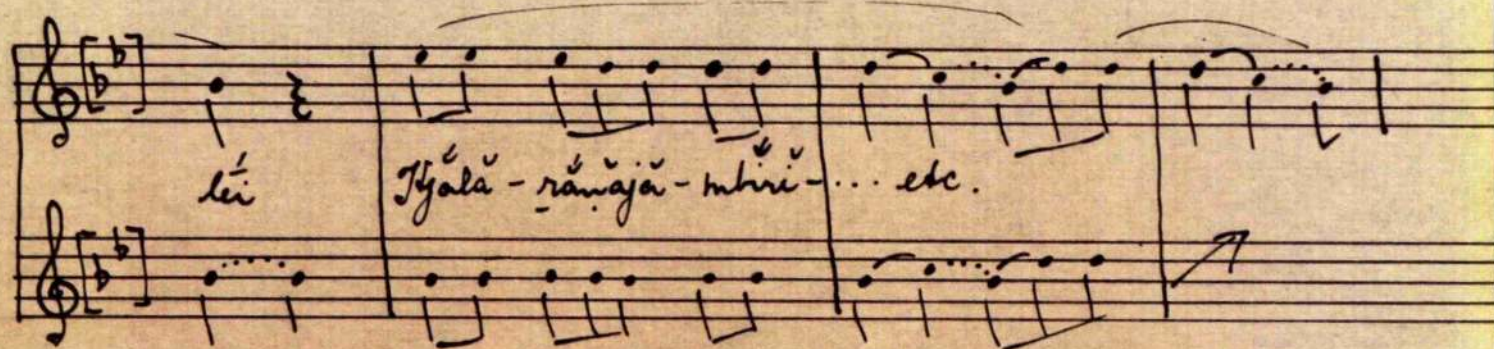
Verse 12

solo ch.

Hjälä-ränä-jämbä-hjä

Hjälä-ränä-mbiri-kei ri-kei

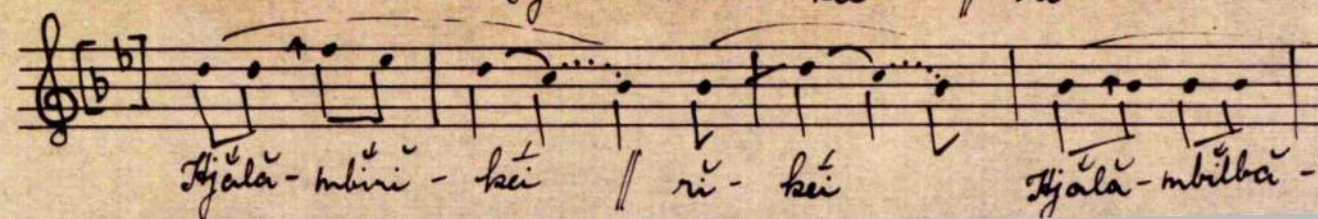
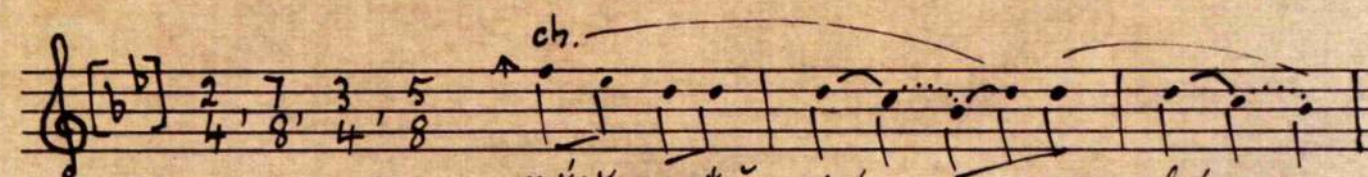
Hjälä-ränä-mbilla-li llä-lei



... Hyalä - räwäjä - mbilbä - li // lbä - lei

Cot 13

Verse 13



li / lbă - lei Hjală-mbîlbă-li // lbă - lei

Hjală-mbîlbă - ... etc.

No. 58.

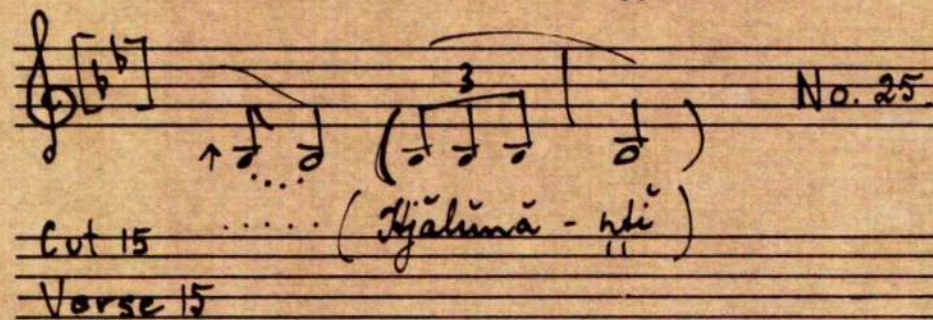
Cut 14

Verse 14

solo 3 ch 3

Hjalăyă - ntân // Hju - nei Hjalimă -

nti // Hju - nei Hjalăyă - ... etc.



No. 25.

Cut 16 Hjälängä - tön // Jü - hei

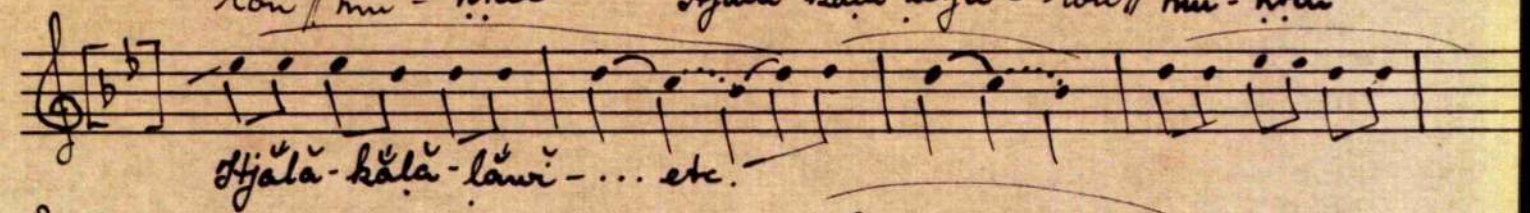
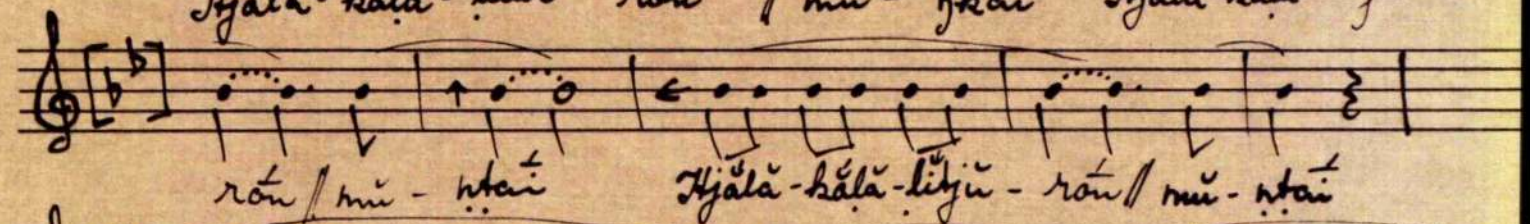
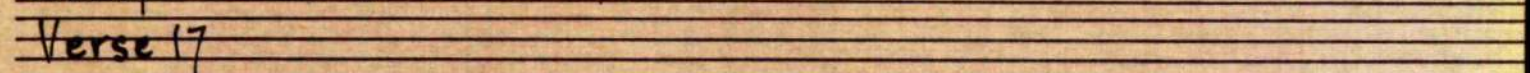
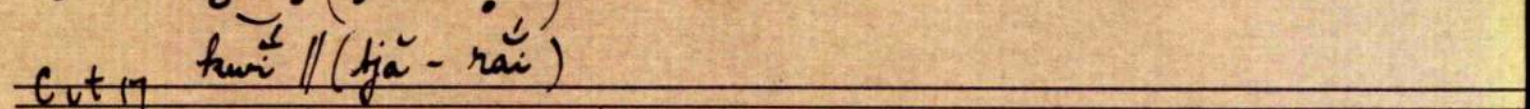
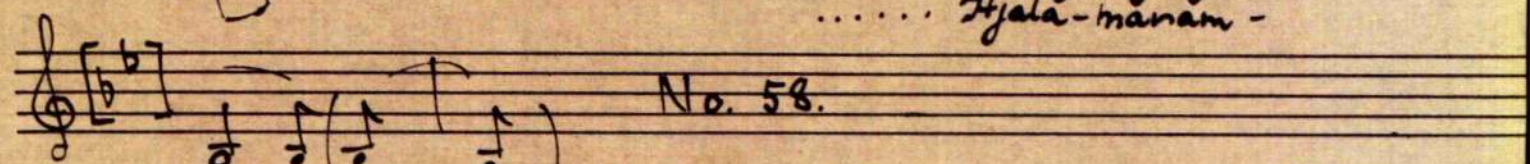
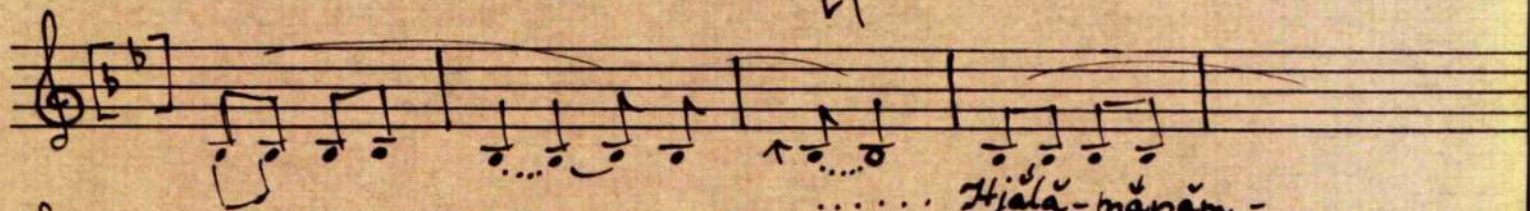
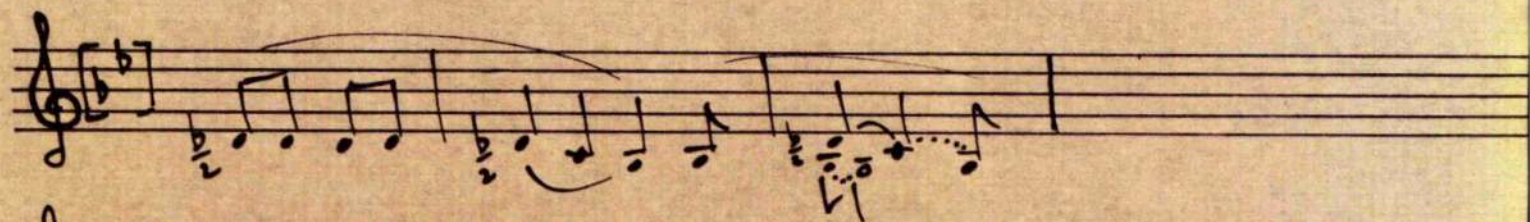
Verse 16

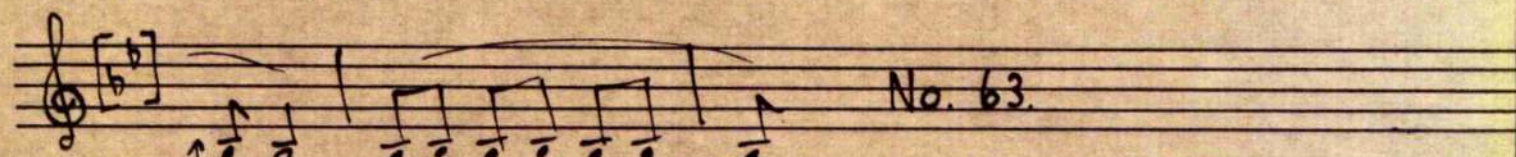
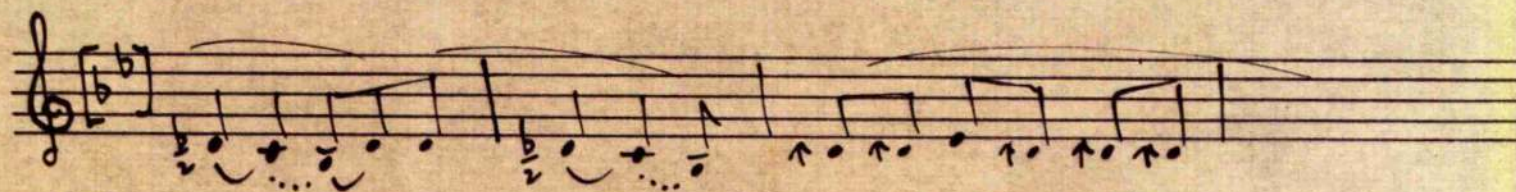
Solo

cb.

Hjälä - köhö - tön // kö - tön Hjälä - mänän

kuvi // jä - räi Hjälä - köhö - ... etc.



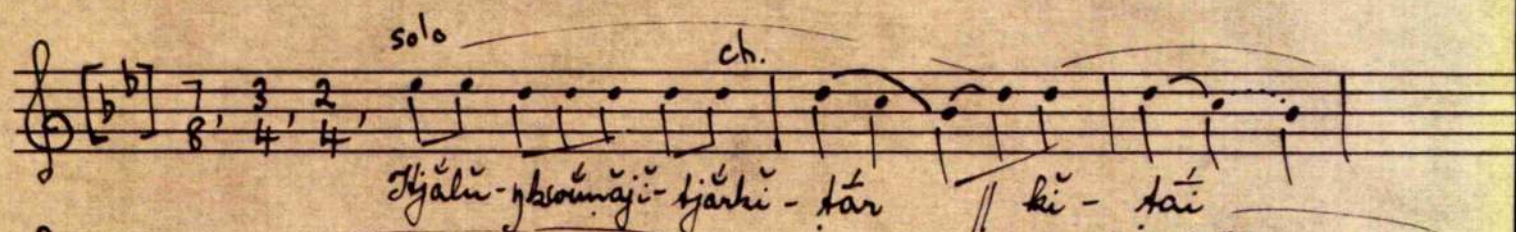


No. 63.

..... Hjäla-kälä-litju-rön

Cut 18

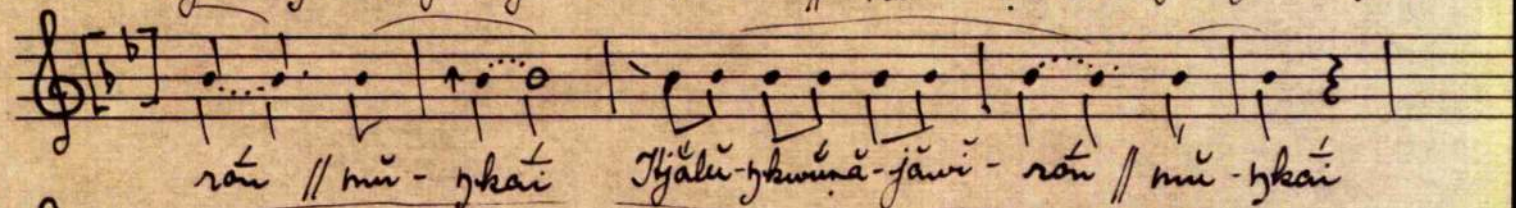
Verse 18



Hjälü-gkuvnäji-tjärki-tär // ki-tai



Hjälü-gkuvnäji-tjärki-tär // ki-tai Hjälü-gkuvnä-jävi-

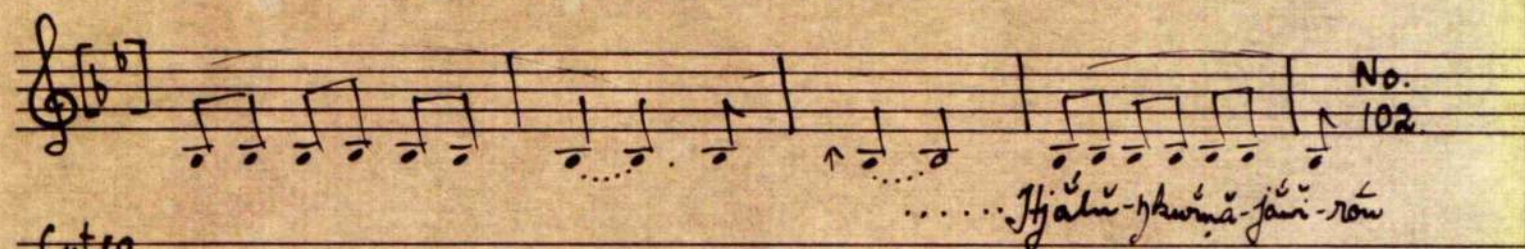
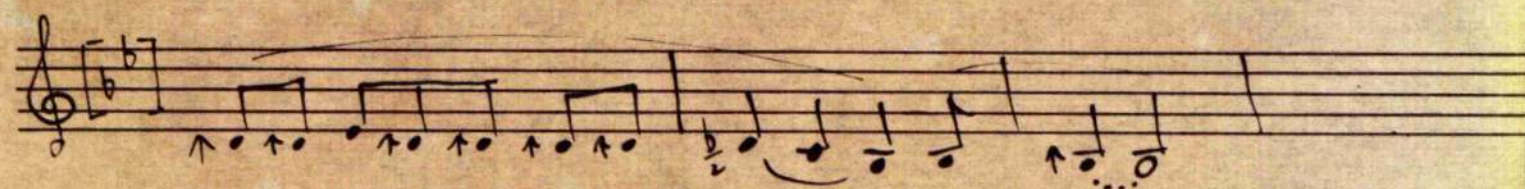
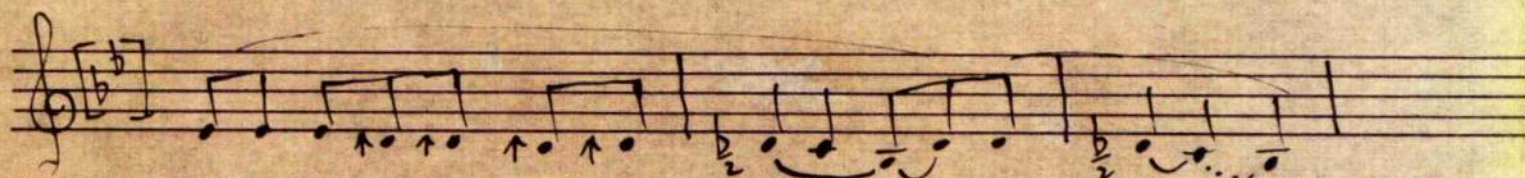
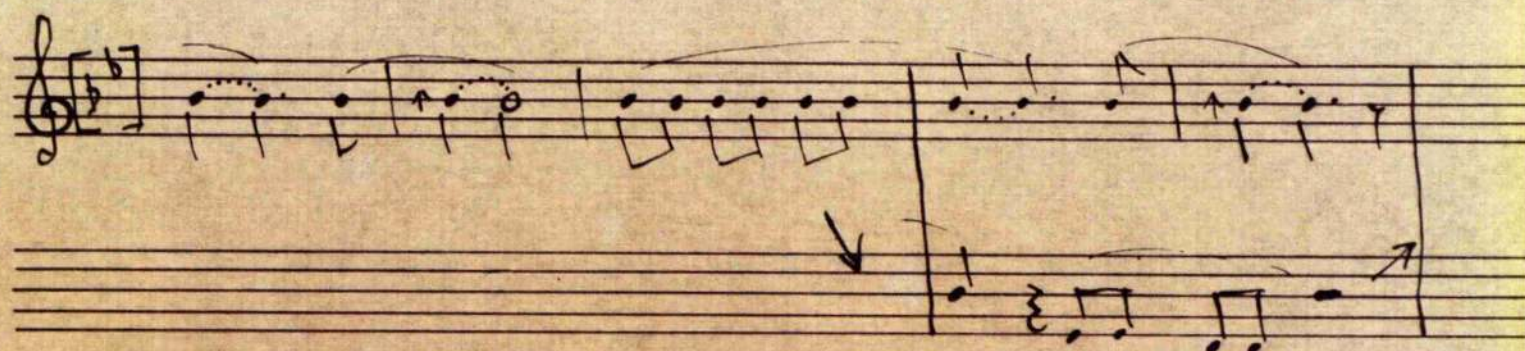


rön // mi-gkai Hjälü-gkuvnä-jävi-rön // mi-gkai

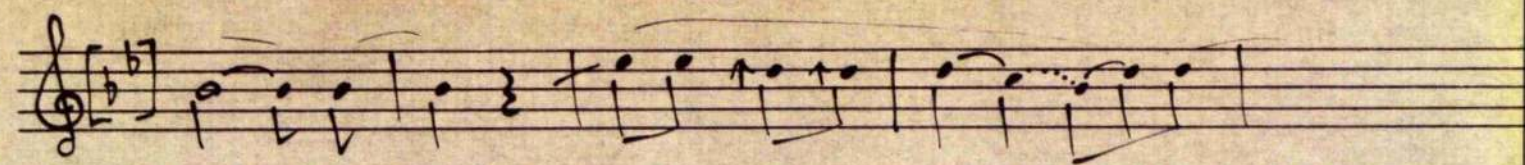
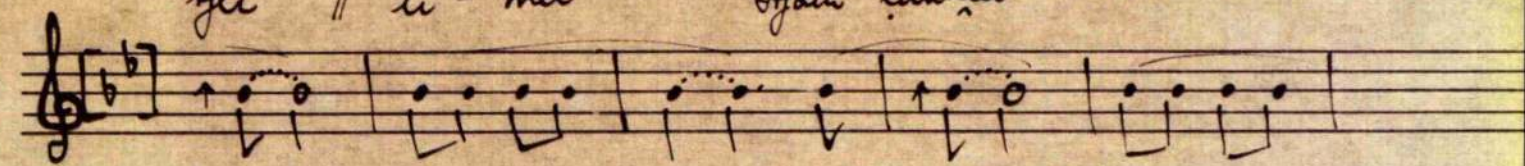


Hjälü-gkuvnäji-... etc.





Cut 19
VERSE 19



Handwritten musical score for five staves in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and slurs. The fifth staff contains the lyrics "Hălă-lăntuă-li" written in a stylized script.

No. 58.

..... Hălă-lăntuă-li

of the text. The pattern varies slightly, some bars being longer or shorter when repeated. Always, at the end of the first statement of the text there is a rest (usually a crotchet rest) before the repetition of the text. The second part of the verse is almost the same as the first part, with the variations in the rhythmic pattern often repeated at the same place in the text. Again, the second and third parts are divided by a rest. The third part is much the same as the first, but transposed down an octave and incomplete. Hence the verses are in ternary form and the sections could be called a1, a1, and a2.

In verse 3 the rhythmic pattern is repeated eleven times: four of these repetitions constitute a1, and the next four the second statement of a1; the final three repetitions form the reduced and transposed a2. In verse 4, where the rhythmic pattern is twelve bars in length, a1 and the complete form of the rhythmic pattern are the same. Only ten of the twelve bars of the pattern appear in a2. It is significant that the verses where the rhythmic pattern and the statement of a1 are identical were the only verses in the group associated with the ground-painting whose rhythm lost none of its freedom in the process of isolating a rhythmic pattern.

Comments on Transcriptions

There are two characteristics which recur in nearly all verses. Firstly, the slur which is found in the $\frac{7}{8}$ bar (e.g. verse 2, line 1, bar 2); it seems that the vowel is almost repeated on the tonic and that this and the next note form a separate slur. I do not suggest that this actually happens, but this impression - the feeling of a new start in the slur - was so consistent that the divided slur was adopted to indicate this in the transcription. The fact that the vowel is not repeated here is clear from the slur over the first three notes. Where this figure occurs on a diphthong (e.g. verse 5, line 4, bar 3) the second element of the diphthong forms this last slur.

Secondly, almost all diphthongs sung on a sustained note have a slightly higher pitch on the first note, giving rise to the notation $\uparrow \text{a} \text{b}$.

Verse 1 has three added upbeats which do not occur in the rhythmic pattern (opening upbeat; line 2, bar 4; and line 3, bar 3). This verse

has a very short rhythmic pattern and, together with verse 7, is unusual. These two texts omit the

"initial (H)jáli - (= the spoken jála = "lo!"), which is to be found in all the remaining verses relating to the ground-painting. Thus the second verse (Jálipátanjá - bú / nbărăi ...) is composed of the spoken words:

Jála ilbálbaŋa nănanăna,

Jála ipitŋa ljabunbăra!

which means -

Lo, the dweller among the ilbálba grass, -

Lo, let it [= the bandicoot] rise up out of the deep pit!

Verse 7 (Măretăreî tontelanăi ...) is one of the verses whose singing was believed to raise grasses in the area, the words being -

Arătarăta intulanăma,

Intiljintilja intulanăma.

The verse means -

The arătarăta grasses are rising from the soil;
With flowering tips they are rising from the soil".¹

This would partly explain why verse 1 has a much shorter rhythmic pattern. However, I feel that it does not explain satisfactorily the complete change of rhythm which is found in verse 7 only.

The variations that are to be found in the first nine verses (apart from those already mentioned) are concerned mainly with the frequent changes in the length of bars; e.g. verse 8, line 4, bar 3 and line 7, bar 3 where a $\frac{3}{4}$ bar, which is expected, is replaced by a $\frac{5}{8}$ one.

In verse 10, line 5, bar 1 it has been necessary to reduce the figure which usually appears in a $\frac{7}{8}$ bar, because the lower part is the correct one and those who sang the upper part realized this.

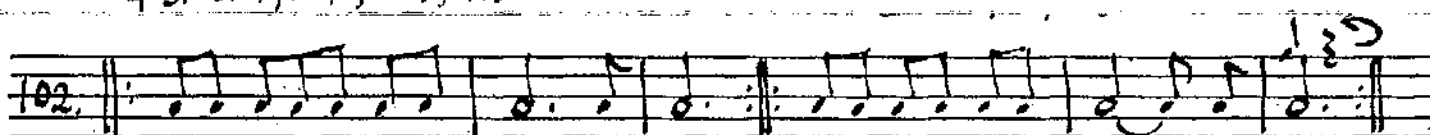
There are several examples of delayed entry in verse 11, while in verse 17 there are likewise found some bars where the first beat is anticipated.

There is confusion about the start of a2 in verses 10 and 18.

¹: Supplied by T.G.H.S.



G.B. C. 14, V. 14; C. 15, V. 15




G.B. C. 18, V. 18.

(6) [12] $\frac{2}{4}, \frac{3}{4}, \frac{7}{8}$ $\text{♩} = 156$

The following chart of rhythmic relationships should make clear the arrangement of this group of verses.

verses	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
1					5	6		8	9	10			13			16			19
2			3	4				8			11						17	18	
3 (same as 2)		2		4				8			11						17	18	
4		2	3					8			11	12					17	18	
5	1					6		8	9	10			13			16			19
6 (same as 5)	1				5			8	9	10			13			16			19
7																			
8	1	2	3	4	5	6			9	10	11		13			16	17	18	19
9	1				5	6		8		10			13	14	15	16			19
10 (same as 9)	1				5	6		8	9				13	14	15	16			19
11 (same as 2)		2	3	4				8									17	18	
12				4														18	
13 (same as 5)	1				5	6		8	9	10						16			19
14								9							15				
15 (same as 14)								9						14					
16 (same as 5)	1				5	6		8	9	10			13						19
17 (same as 2)		2	3	4				8			11						17	18	
18		2	3	4				8			11	12					17		
19 (same as 5)	1				5	6		8	9	10			13			16			

The rhythm of the opening of this section is the simplest in the whole of this group from verses 1 - 19. Verse 1 not only lacks the initial (H)ili mentioned before, but is also the only verse (excluding 7) without  tacked on to the end of the pattern. The rhythm first heard in verse 5 is the extended form of verse 1 using the above ending. We find this longer rhythm in verses 5, 6, 8, 9, 10, 13, 16 and 19.

A still longer form of the verse 1 rhythm is to be found in verses 2, 3, 4, 8, 11, 17 and 18.

Verse 7 has a rhythm unrelated to any in the entire song.

There are two other rhythms not yet mentioned. They are those found in verse 12, and in verses 14 and 15. However, when these new rhythms first appear, they do so as one half of a long rhythm, the other half already being familiar. Thus the rhythm of verse 12, although not identically noted, is foreshadowed in verse 4 (combined with the verse 2 pattern), and later clarified in verse 18 (also combined with the verse 2 pattern). We first find the pattern of verses 14 and 15 in verse 9, there allied to the verse 5 pattern.

It can be seen from the chart above that verse 8 is related to all but four of the verses.

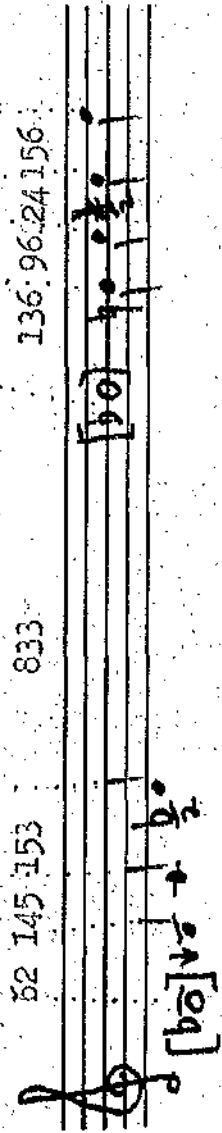
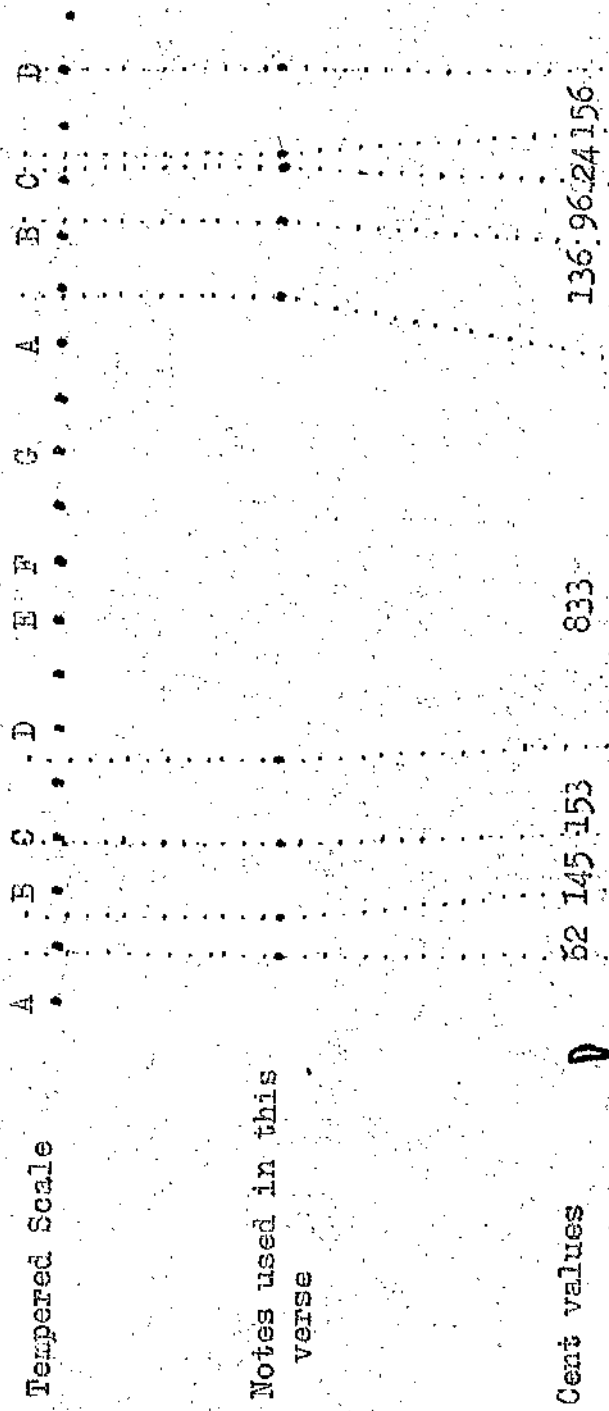
The overall form could be considered as follows:

verse 1 is the germinal cell from which all later rhythms (except verse 7) have developed. This development has taken two different courses in the verse 2 pattern and the verse 5 pattern. Each of these links up with a new rhythm and thus makes the verse 12 and verse 14 patterns integral parts of the structure. However, if the formal idea continued no further, there would be two distinct subdivisions in this section, each using one of the basic rhythms. By combining these two basic rhythms into one pattern, verse 8 prevents this division and becomes the central unifying element in an already well organized musical composition. Only verse 7 remains unrelated, and it thereby takes a similar place in this song as verse 33 does in the Améwara Tnātana Verses.

(cont. p. 136)

PRX4022
 2XS 190
 Cut 20
 Verse 20

Chart of Measured Pitch



Cut 20

Verse 20

Solo

ch.

♩ = 152

Tjäl - tji - măn - tã - li Tjäl - tji - măn - tã -
 lă Jăwũn - bǎ / lǎn - tã - lă - ntã -
 lă Jăwũn - bǎ / lǎn - tã - lă - ntã - li Tjäl -
 tji - ... etc.
 No. 87.
 Tjäl - tji - măn - tã - li (Tjäl - tji - măn)

Cot 21

184

Verse 21

126
ar)

Lpeĩ - lei / mã - rá Tji-lpeĩ - lai /
 mã - rá Tja-lji - mãn - mã - lã-kã-lã - wei /
 jã-(hã) Tji-lpeĩ - lei - ... etc.
 Tji-lpeĩ - lei /

No. 33.

mã - rá Tji-lpeĩ

Cot 22

Verse 22

= 152

Tji - kũ - rãntji - rã - nĩtji - kũ - rãĩ Pĩtji - kũ - rãntji - rã - nĩtji -
 kũ rãĩ Pĩnkã - lbeĩ - rãntji - rã - nĩnkã - lbeĩ - rãĩ Pĩnkã -

lăi-rănjă-răi-nijă-lăi-răi
Păjă-kă... etc.

..... Păjă-
No. 22.
Cot 23
Verse 23

ch.
Tă-păi-gă-tă-hă-lă-nă-gă-răi-bă-răi
băi-lă-nă-tă-răi-bă-răi-băi-lă-tă-păi... etc.

No. 103.

Lü-ti-fai-fü-ti-fai-lä-nä-tja

Cut 24

Verse 24

=126

solo

choir

Ljä-lhürky-ä-lhürky-ä-lä / läkyi-tja-rä-lhürky-

läi-miltjä-lhürky-ä-lhürky-ä-lä / läkyi-

tja-ră-lbilje-lai miltje-lai-to-fi-njei
 la-la-bai-tja-ră-lbilje-lai miltje-lai-to-fi-
 njei la-la-bai-tja-ră-lbilje-lai miltja-
 churky-ă - ... etc.
 No. 120.
 Cut 25
 Verse 25
 miltja-churky-ă

ch.
 churky-ă-tă-in-djei-rē-nai linjei-rē-nă-nkuro-

năi lănkua-tăh-... ek.

No. 69.

lănkua-tăh-în-tjei-ră-năi

Cut 26

Verse 26

$\text{♩} = 144$

Solo ch.

chă-lungă-rer-lă / lă-lun-ber-rei /

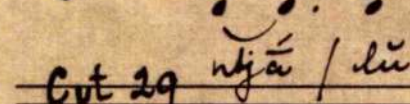
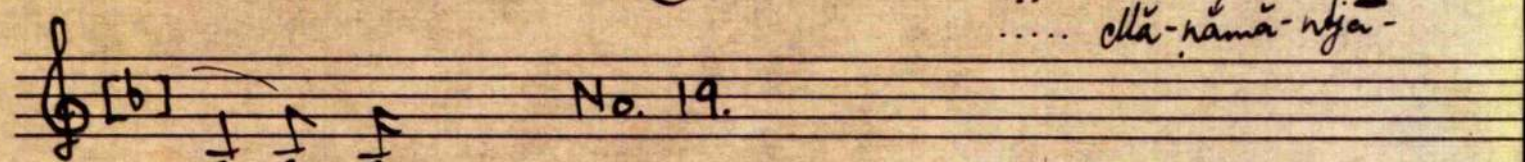
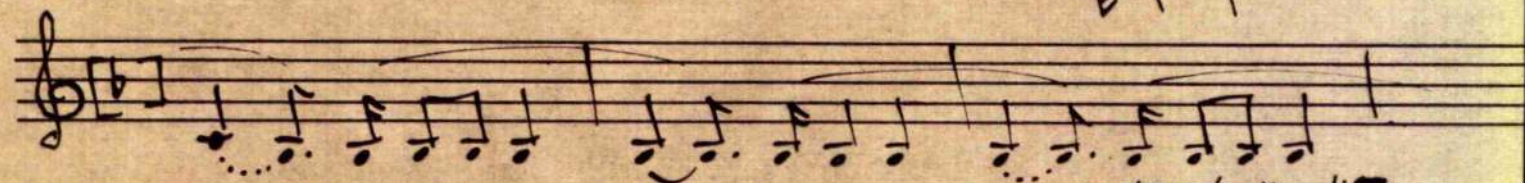
chă-lungă-rer-lă / lă-lun-ber-rei /

chă-nămă-nja-nja / lă-lun-ber-rei /

rei /

chă-nămă-nja-nja / lă-lun-ber-rei /

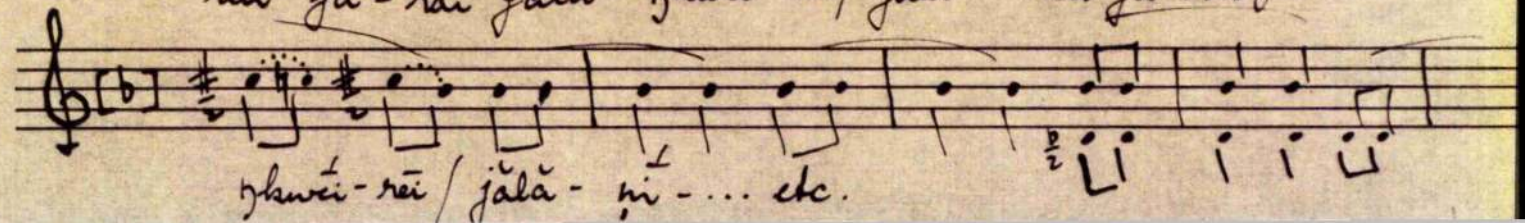
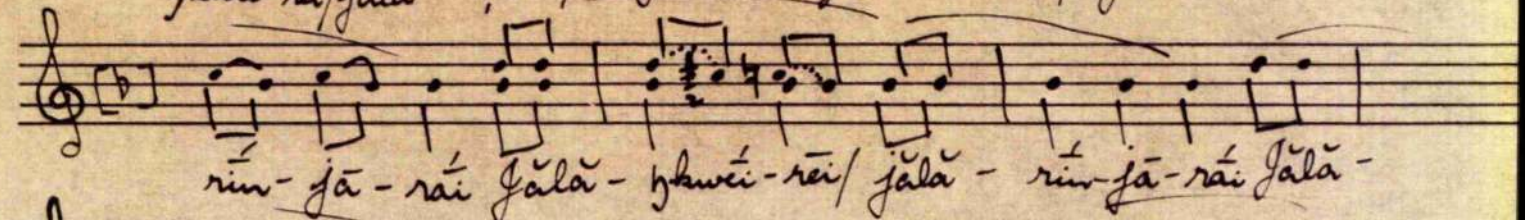
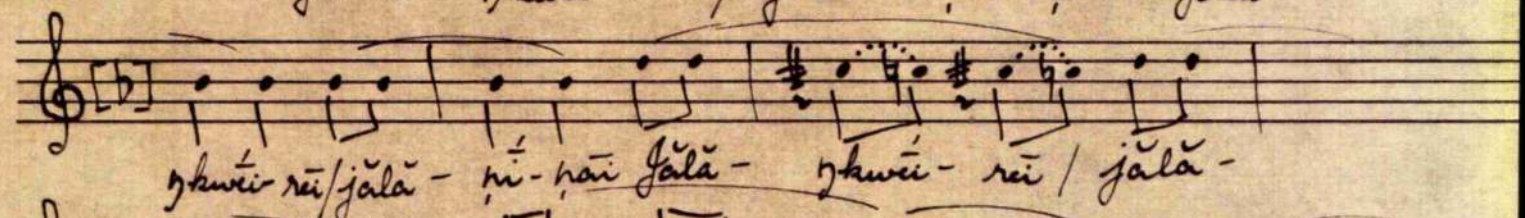
chă-lungă-rer-lă /



No. 19.

Cvt 29 njā / lū

Verse 29.



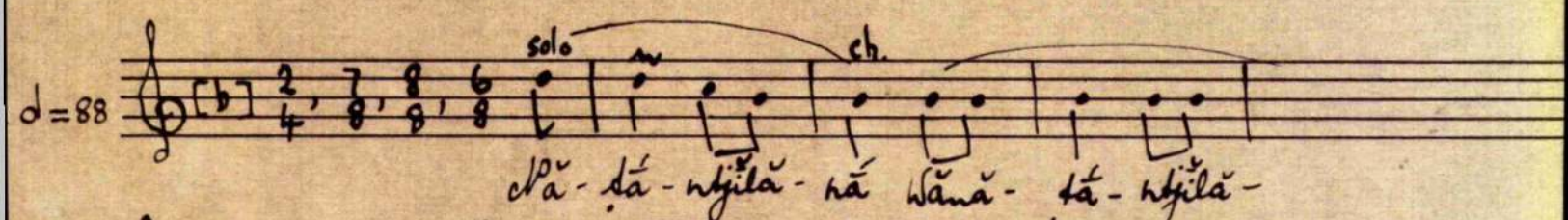


No. 74.

..... Jala - ykwei-rui / jala - rin-jai-rui Jala - ykwei

Cut 30

Verse 30



chā - tā - njiā - hā wānā - tā - njiā -



nā hīrbmī - hī - rīb - in - hōi — hīrbmī - hī - rīb - in - hōi wānā -



tā - ... etc.



No. 65.

Wiermin-hi-rölm-in-ton wä

Cot 32

Verse 32

132

solo

ch

U-lbā-jā-wā-rī-gē-lkgei ljeilū-lbā-jā-wā-rī-gē-

lkgei ljeilū-lbā-jā-wā-jā-mbūr-kgei chbūrkgei-

lbā-jā-wā-jā-mbūr-kgei chbūrkgei-lbā-... etc.



No. 30.

Cvt 33

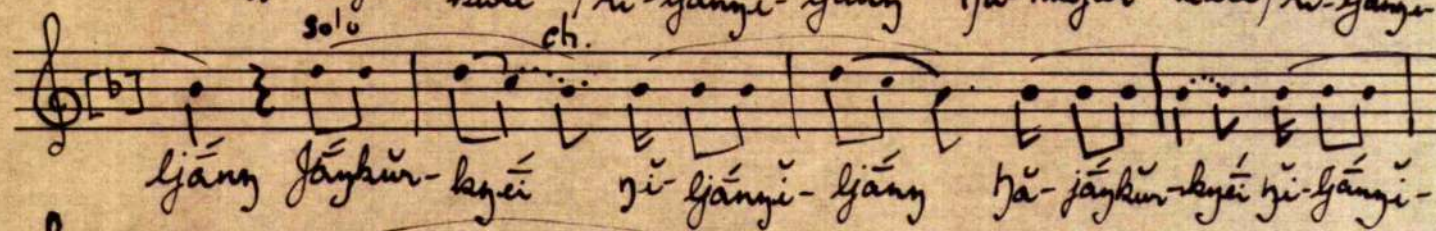
..... ljiilü - lba - ja - wa - ja - mbir - kyei

Verse 33

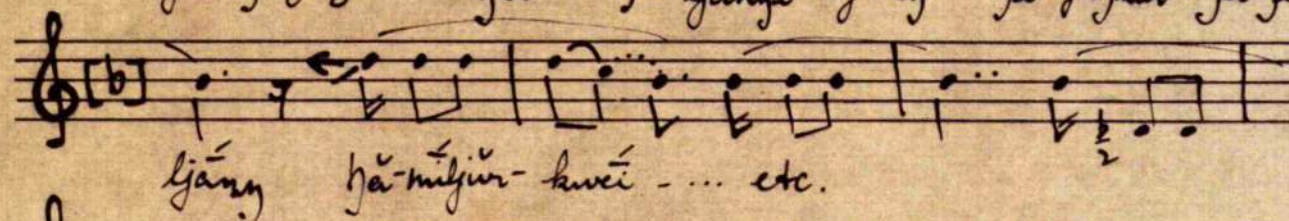
= 108



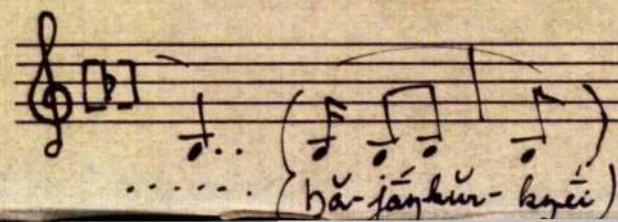
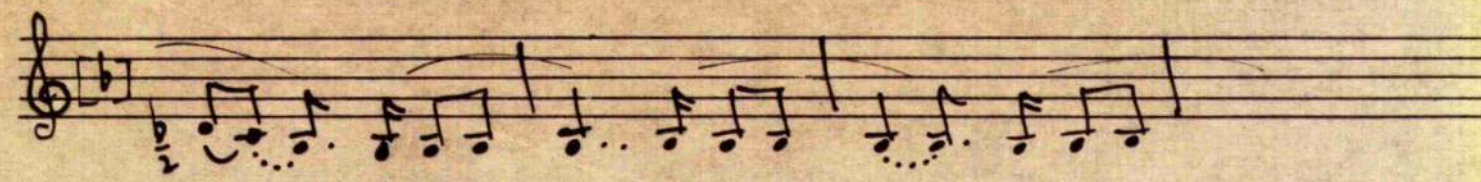
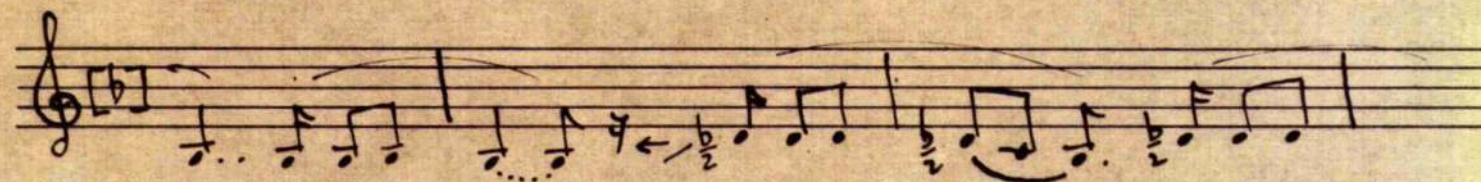
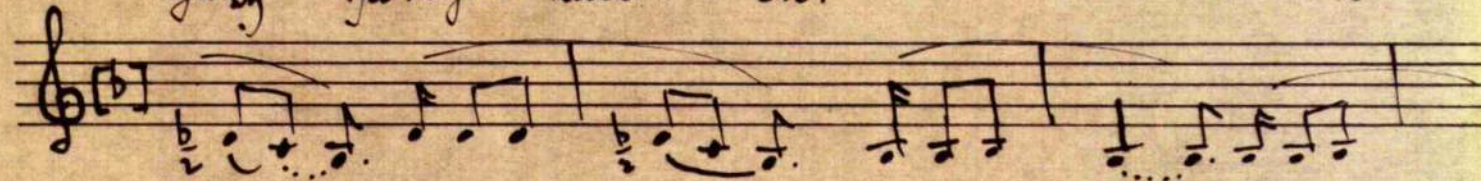
ä - mäljür - kwai / ri - länji - länji hä - mäljür - kwai / ri - länji



länji jänkür - kyai ri - länji - länji hä - jänkür - kyai ri - länji -



länji hä - mäljür - kwai - ... etc.



No. 1.

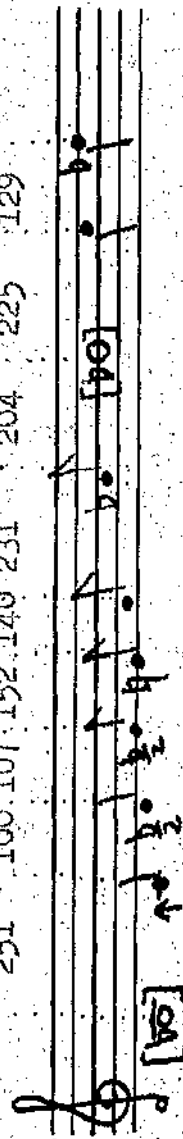
PRX4022
2XS 190
Cut 35
Verse 35

Chart of Measured Pitch

Tempered Scale A B C D E F G A B C D

Notes used in this
verse

Cent values 251 100 107 152 140 231 204 225 129



Notes used in transcription
(Transposed up an octave)

Verse 36

solo

d=80

Lá - rá - bé-ré-néi Lá - rá-bé-ré-néi Lá -
 lá - llilbá - llei / lli - gá - ngiljá - ngéi Lá -
 lá - llilbá - llei / lli - gá - ngiljá - ngéi Lá -
 rá - ... etc.

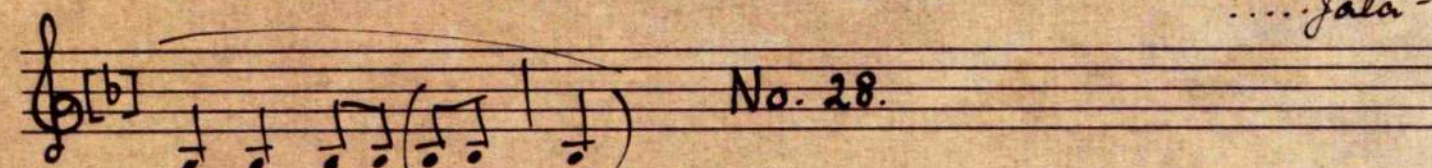
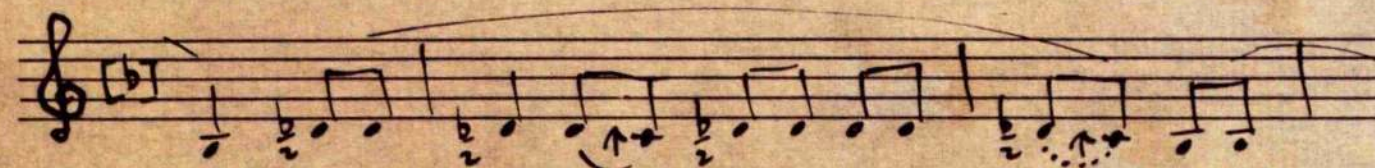
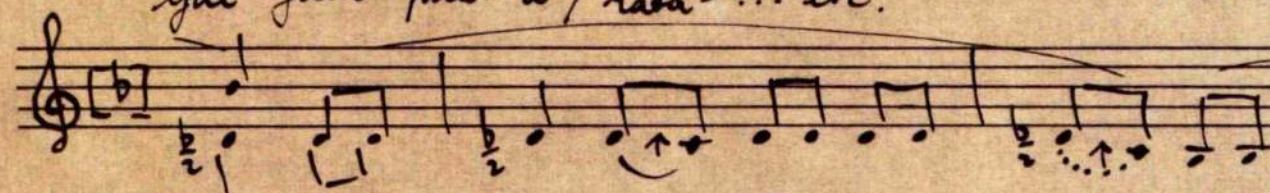
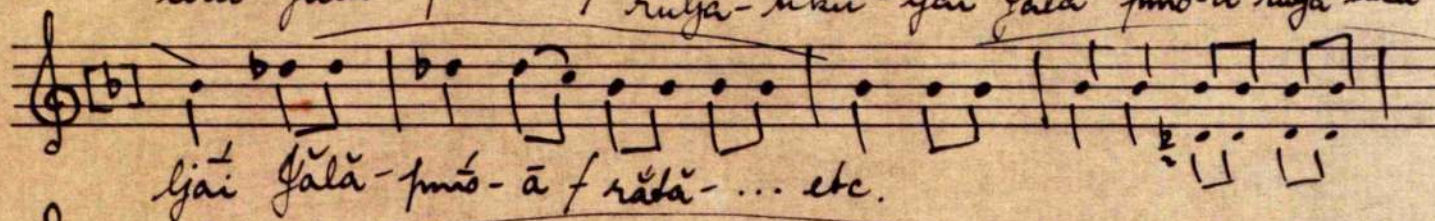
Lá -
 lá - llilbá - llei / lli - gá - ngiljá

cut 8

Verse 44 (Final)

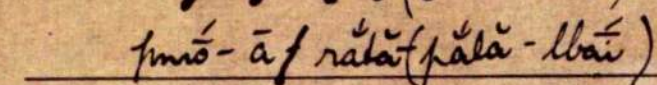
ch.

152



..... Jălă -

No. 28.



In the ceremonial verses, the rhythmic pattern returns to its important function, and there are no deviations from the standard pattern. This is probably because these verses are primarily for use as the accompaniment to acting and dancing, which requires regularity, where the earlier verses were associated with the increase of local bandicoots by means of chanting over the ground-painting.

Comments on Verses 20 - 44

How closely the melodic outline remains the same as in verses 1 - 19 can be seen in the slur figure which is retained in these verses (e.g. verse 20, line 2, bar 2).

In verse 21 there is a very clear example of an important syllable being omitted for a breath intake (marked in brackets: line 3, bar 1).

Another indication of the tonal relationship between the two groups of verses appears in verse 22, line 1, bar 2, where the former figure $\uparrow \downarrow \downarrow$ has now become $\uparrow \downarrow \downarrow$. Later in this verse there is singing in three parts; after one bar the two lower parts unite and three bars later the singing again returns to unison.

There seem to be three separate rules which are generally adhered to when a slur is found on a diphthong. They are all represented in verse 23, and are:

(1) when the slur is on one sustained note, the vowel change comes either on or before the first crotchet (line 2, bar 1);

(2) when the slur is over different notes the vowel change is delayed until the last note, which note takes the second vowel (line 5, bar 1);

(3) when the two forms are combined in double parts they each retain their individual usage (line 3, bar 3). These general rules have been followed in the vast majority of cases where the change has been noted. After checking this result carefully with many examples it was no longer felt necessary to note these particular features in transcription; hence most verses transcribed after the date 28.8.58 do not include definite notation for vowel changes on a slur. It is to be understood

that the above rules are observed.

Verse 24 has a very long rhythmic pattern of eighteen bars. In line 5, the singing in sixths extends for three bars; here one group of singers has begun the section at the lower octave sooner than the other group.

Verses 26, 27, 28, 38 and 39 are the same and the transcription for only verse 26 is included.

Again, verses 30 and 31 are the same as one another. In line 4 of verse 30 the parts are widely separated - eventually by the interval of a major tenth.

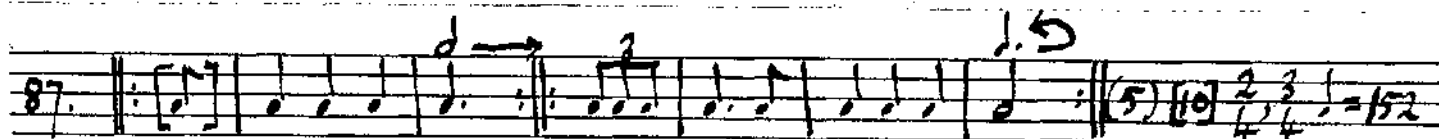
In verse 33, line 2, bar 1, the syllable has been omitted, and the following solo arises, because the singers are waiting for a clear indication of the text for that line. Verse 33 has a very short rhythmic pattern. The great variety of rhythms in these bandicoot ceremonial verses is indicated to some extent by the fact that this verse appears as No. 1 in the catalogue, while verse 24 appears as No. 120, i.e. the second longest rhythm.

Verses 34, 35, 36, 37, 40, 41, 42 and 43 are all the same. The transcription for verse 36 is used, as the singing of this pattern is by then well established. Until the reappearance of the verse 26 pattern in verses 39 and 40, there is a descending passage (section (c) of the tjilpa verses). This is not well executed and is omitted in verse 40 with much better results. It is used again in verses 41-43.

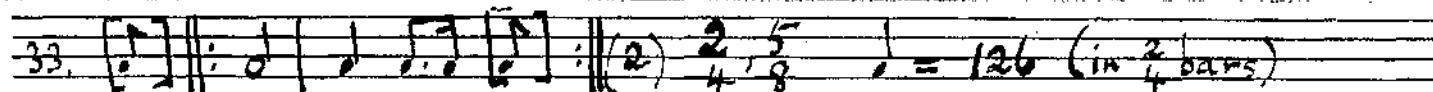
Verse 44 is a stirring concluding item in this group.

Rhythms of the Gura Song of Búlja

Verses 20 - 44



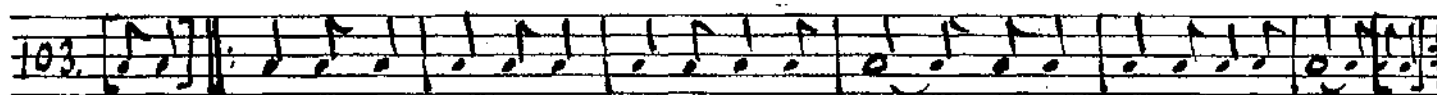
G.B. C. 20, v. 20.



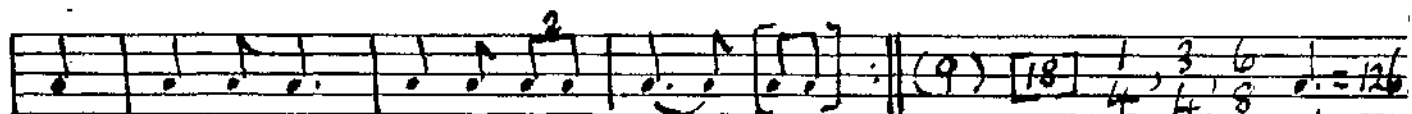
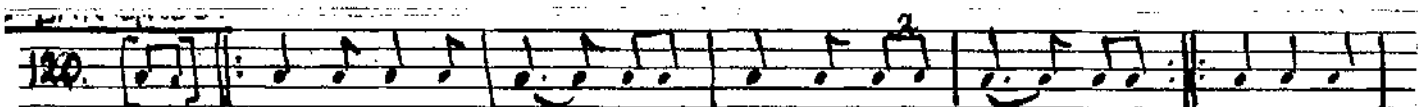
G.B. C. 21, v. 21



G.B. C. 22, V. 22.



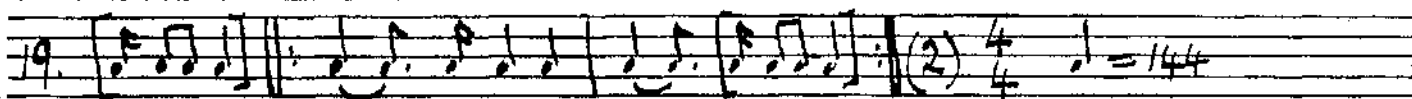
G.B. C. 23, V. 23.

(6) $\frac{4}{4}, \frac{5}{8}, \frac{6}{8}$ ♩ = 120 (♩ = 180)

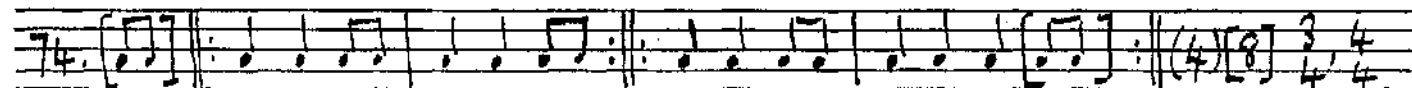
G.B. C. 24, V. 24.



G.B. C. 25, V. 25.



G.B. 2x5190 C. 26, V. 26 to C. 28, V. 28; 2x5191 C. 2, V. 38; C. 3, V. 39.

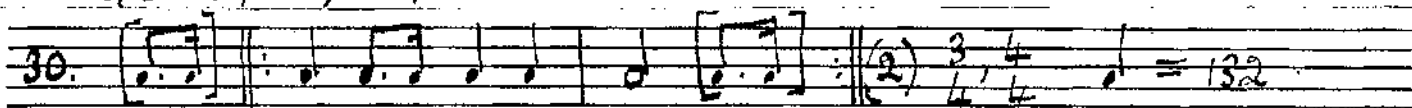


G.B. C. 29, V. 29.

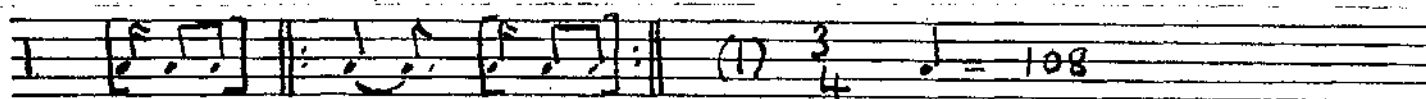
♩ = 144



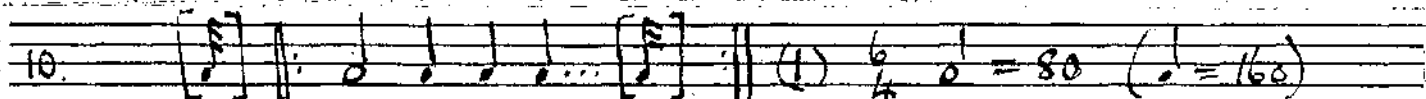
G.B. C. 30, V. 30; C. 31, V. 31.



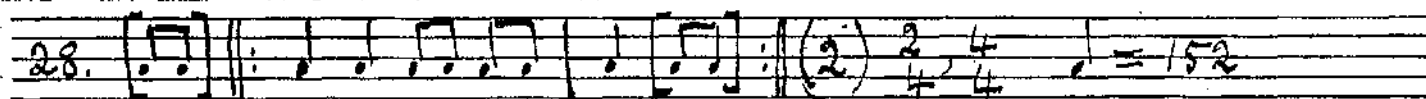
G.B. C. 32, V. 32.



G.B. c. 33, v. 33.



G.B. 2x5190 c. 34, v. 34 to c. 36, v. 36; 2x5191 c. 1, v. 37; c. 4, v. 40 to c. 7, v. 43



G.B. c. 8, v. 44.

There is not the same degree of relation between these rhythmic patterns as there was in those of verses 1 - 19. Many rhythms do have features that link them with other patterns, and several are closely related. In the following chart of rhythmic relationship, the verses which have features in common, but are not in themselves closely related, are written in brackets. Repeated verses are not included in the chart.

verses	20	21	22	23	24	25	26	29	30	32	33	34	44
20					(24)			(29)					
21										(32)			
22								(29)	30	(32)			(44)
23					(24)	(25)							
24	(20)			(23)		25							
25				(23)	24								
26										32	(33)		
29	(20)		(22)						(30)				(44)
30			22					(29)		(32)			(44)
32		(21)	(22)				26		(30)				(44)
33							(26)						
34													
44			(22)					(29)	(30)	(32)			

There appear to be four main groups of verses. All the verses in a group are related, some by having elements common to another verse (e.g. verses 32 and 33 are not clearly related to each other, but are both related to verse 26). The four groups are:

- (a) 20, 21, 29, 30, 31, 44
- (b) 23, 24, 25
- (c) 26, 27, 28, 32, 33, 38, 39
- (d) 34, 35, 36, 37, 40, 41, 42, 43.

These may be divided again, and here (a2) applies to a section of verses related to the original verses marked (a1), while the second appearance of (c1) and (d) indicates rhythms identical to the earlier verses marked (c1) and (d).

Thus we arrive at the following interesting formation:

- (a1) 20, 21, 22
- (b) 23, 24, 25
- (c1) 26, 27, 28
- (a2) 29, 30, 31
- (c2) 32, 33
- (d) 34, 35, 36, 37
- (c1) 38, 39
- (d) 40, 41, 42, 43
- (a3) 44.

There is no indication, in the information I have received about this part of the Gura Song of Búljá, that the verses are always performed in the same order. I think it unlikely that the order within the smaller groups would be altered, and the overall pattern would not be greatly affected by the change in order of some of these sections.




Verses from the Jiramba (Honey-Ant) Song of Ljāba

Ljāba, situated on the boundary between the Northern and Western Aranda areas, was the main honey-ant centre for the whole of the Aranda tribe. The ceremonial chief of Ljāba was a very important and highly respected member of the tribe. He was entitled to the hospitality of those groups which had legendary links with the honey-ant hordes which migrated from Ljāba. This included honey-ant groups in the Unmātjera and Kukatja tribes. The chief could visit such places as the Western Aranda Roulbmaulbma, the Unmātjera Korbula, Arāmba and Ilbmanopuntja, and the Kukatja Popanja, and be a welcome and much honoured guest.¹

A portion of the Honey-Ant Song of Ljāba is presented here. Study has been done, by workers in Sydney, on a larger selection of the verses from this song, but these have not yet appeared in print. This is unfortunate, as the two Unmātjera jiramba verses from Arāmba may well be related to that portion of the song while presenting no close connections with the verses which I have transcribed. Although I have labelled these verses numbers 1 to 17, this does not imply that they come before the other portion.

Comments on Verses 1 - 17 (Transcriptions on pp.201-210)

The slur-figure to be found in most of the verses (e.g. verse 1, bar 3) is similar to that found in the second section of the Gura Song of Būlja (pp.183). The scale outline is similar, although the gura verses employ a major third where these honey-ant verses have the minor third. Like the Būlja song, there is no section (b) as the central part of the verse, but a leap of a sixth to the beginning of the repetition at the lower octave.

The rhythmic figure  is not common in Aranda music, the figure found in verse 1 () being the more usual form. However, a sharper form of the same metre is more often encountered and appears in verses 5 and 6 as the pattern . (cont.p. 211)

1. Taken from T.G.H.S. Aranda Traditions, 53.

VERSES FROM THE HONEY-ANT SONG OF LJABA

Cut 25
Verse 1

Record PRX4024, Side 2XS 195

15.10.59 to 19.12.60.

solo

ch

103

Mă-li-tă-lă-wei-rō-mei gă-li-tă-lă-wei-rō-mei gă-li-tă-jî-rer-lă-hôn-pă-jă-hôn Mă-li-tă-jî-rer-lă-hôn-pă-jă-hôn Mă-li-tă-... etc.

No. 113.

Cut 26

Verse 2

104

Mălbă-nă / lăjămbi-băn kbimălbă-nă / lăjămbi-băn kbimălbă-jû / lăjămbi-băn kbimălbă-jû / lăjămbi-băn kbimălbă.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with a slur over the first four notes. The lyrics "nũ ... etc." are written below the first staff. The second staff continues the melody with a rest followed by eighth and sixteenth notes. The third staff continues the melody, ending with a double bar line. The lyrics ".... Phimällemä-nũ/(lă)" are written below the third staff.

No. 14.

Cot 28

Verse 4

Handwritten musical notation on six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking "♩ = 140" is written to the left of the first staff. The first staff includes a "solo" marking above the first note and a "ch." marking above the eighth note. The lyrics "(ră)chũ-nă-tă - wěi / tno-pă-răchũ-nă-tă -" are written below the first staff. The second staff continues the melody with the lyrics "wěi / tjo-pă-răchũ-nă-tă - rĩ / tjo-pă-răchũ -". The third staff continues the melody with the lyrics "nă-tă - rĩ / tjo-pă-răchũ-nă-tă - ... etc.". The fourth, fifth, and sixth staves continue the melody without lyrics.

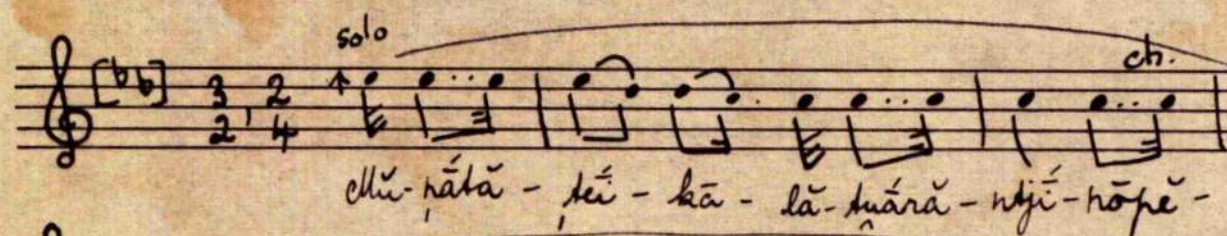


No. 61.

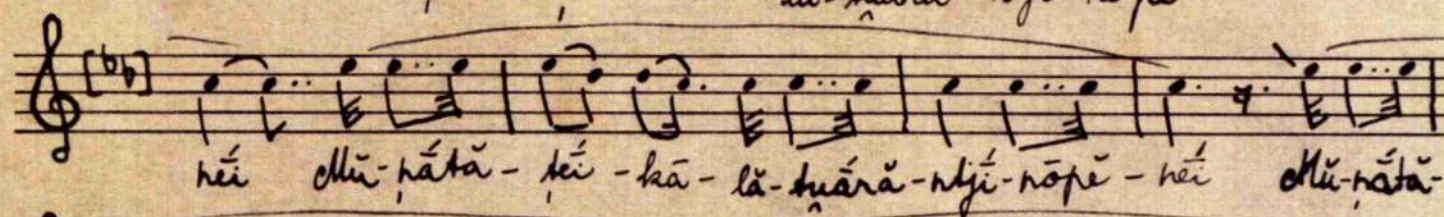
tjō-pā-rā chū-hā-tā-wē

Cot 29

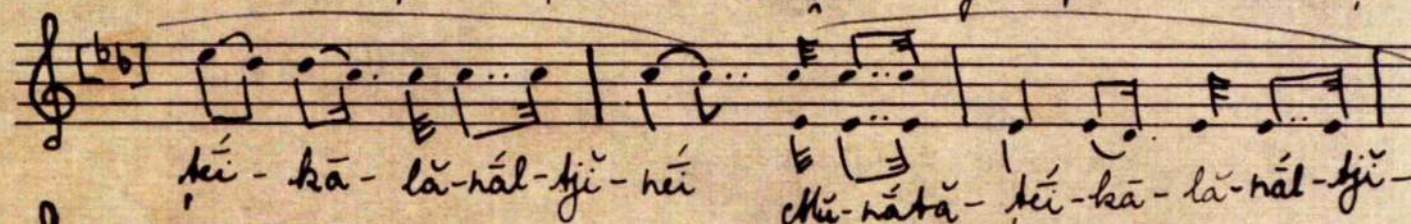
Verse 5



chū-nā-tā-tēi-kā-lā-tuā-rā-njī-nōpē-



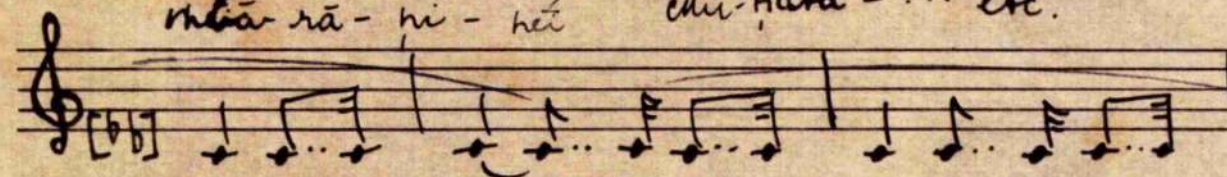
hēi chū-nā-tā-tēi-kā-lā-tuā-rā-njī-nōpē-hēi chū-nā-tā-



tēi-kā-lā-nāl-tjī-hēi chū-nā-tā-tēi-kā-lā-nāl-tjī-



mbā-rā-nī-hēi chū-nā-tā-... etc.



No. 49.

..... tēi-kā-lā-nāl-tjī-mbā-rā-nī-hēi

Cut 30
Verse 6

= 138

U - *tnă - tă - tă - tă - tă* *U - tnă - tă - tă - tă - tă* *U -*
tnă - tă - ti - ré - ră - kwí Răkú - tnă - tă - ti - ré - ră -
kwí (Ră) kú - tnă - ... etc.

No. 88.

..... *Ră - kú - tnă - tă - tă - tă - tă U - tnă - (tă - tă - tă)*

Cut 31

Verse 7

= 152

Mără - gi - ntără - gei - *lă - nôm Mără -*
gi - ntără - gei - *lă - nôm Mără - gi - ntără - gei -*

lă-nôn chără- gürü-küür- kēi - lă-nôn chără- gürü-... etc.

..... chără- gürü-küür

No. 100.

Cut 32 kēi - lă-nôn (chără- gürü-küür)

Verse 8

solo

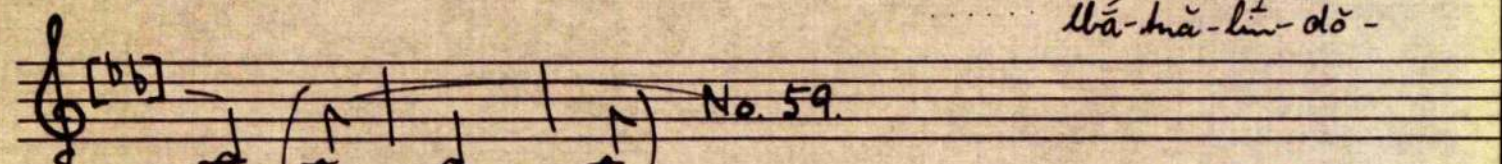
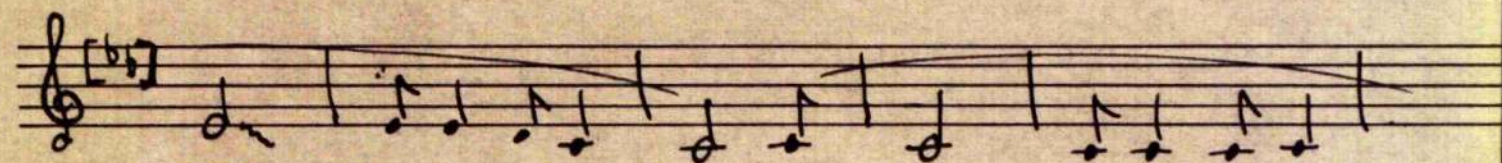
2/4, 6/8, 5/8

Lă - bün - tjă-ră-lün-dō-mēi Lă - bün -

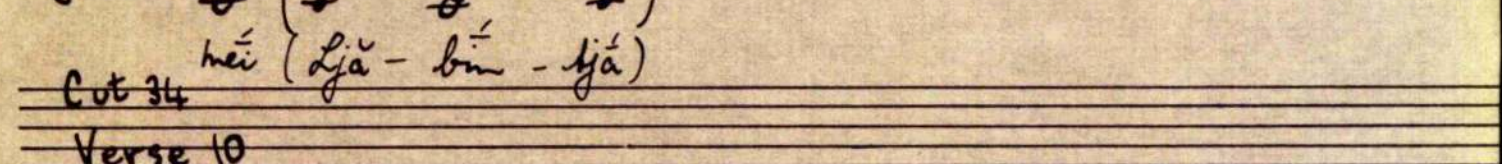
ch.

tjă-ră-lün-dō-mēi Lă - bün - lă-mă-lün-dō-mēi Lă -

trôn - lă-mă-lün-dō-mēi Lă - bün -... etc.



hă-hă-lin-dô-

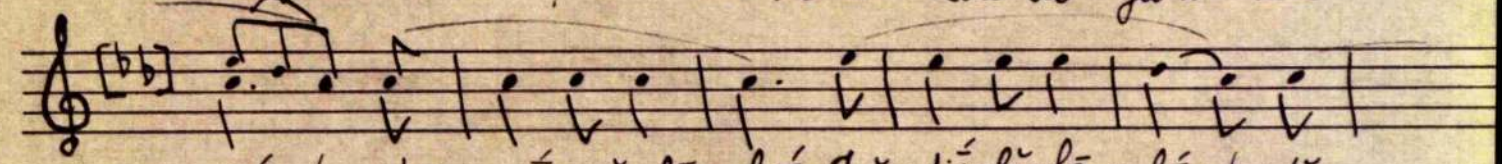


Cut 34

Verse 10



Ti-jă-hă-wêi-ră / hă-wêi-rê-lê-kôn Ti-jă-hă-wêi-



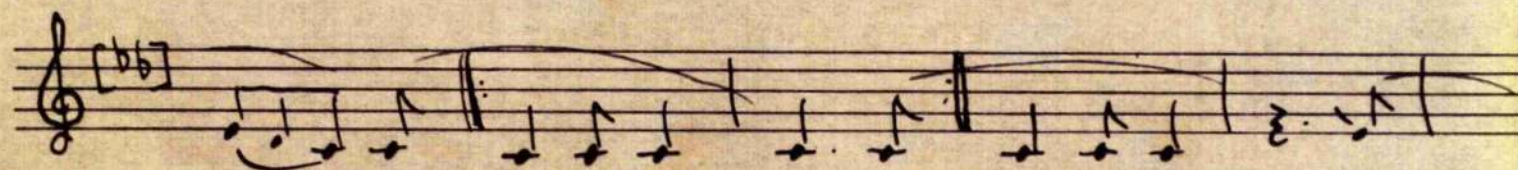
ră / hă-wêi-rê-lê-kôn Thă-djî-lê-lă-lă / hă-



wêi-rê-lê-kôn Thă-djî-lê-lă-lă / hă-wêi-rê-lê-



kôn Ti-jă-... etc.



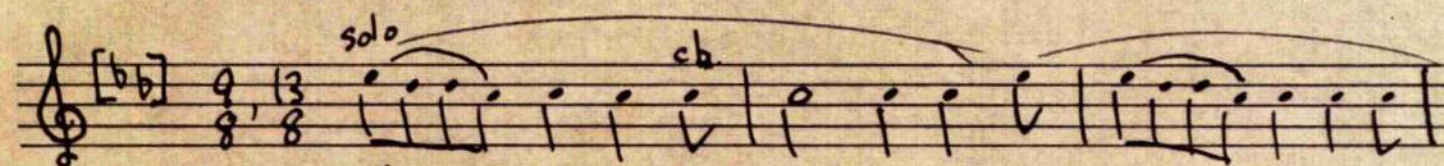
..... Thă - tjă - lă - lă - lă / hă -



No. 34.

Cut 36

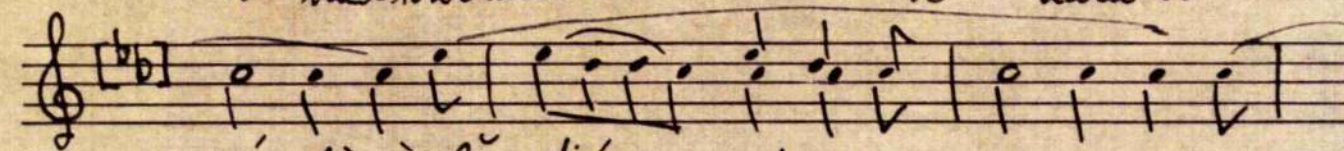
Verse 12



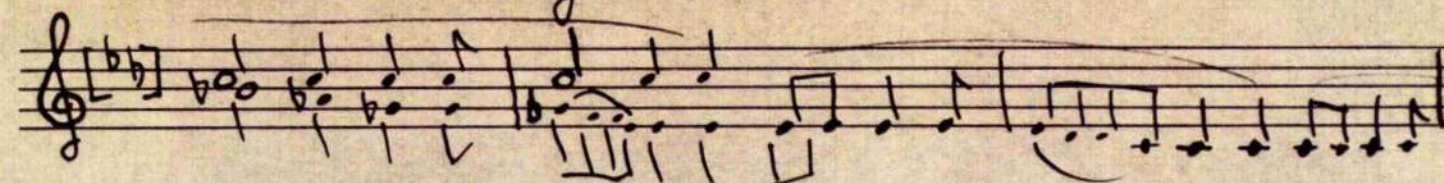
Tjă - kă - tjă / kă - tă - bân - tăn chă - tjă - kă - tjă / kă

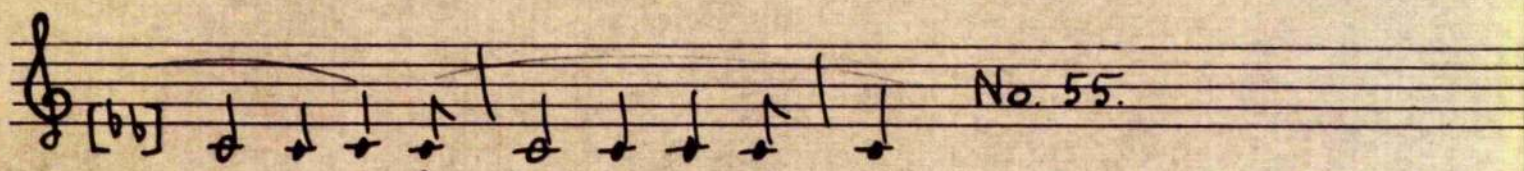
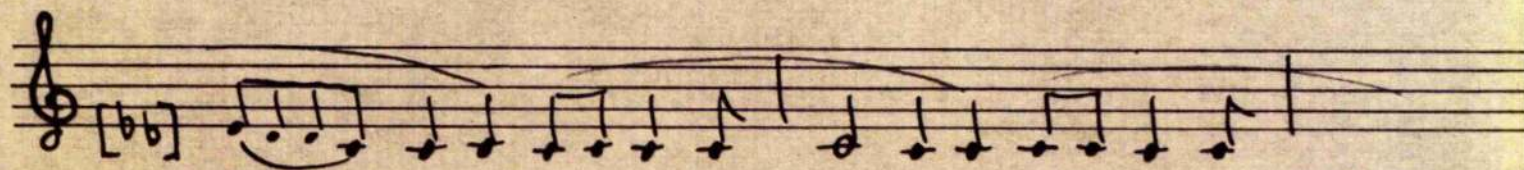


tă bân - tăn chă ră bē - rō - lă ră - bē - rō -



rō - bē - rō Li - tjă - ... etc.



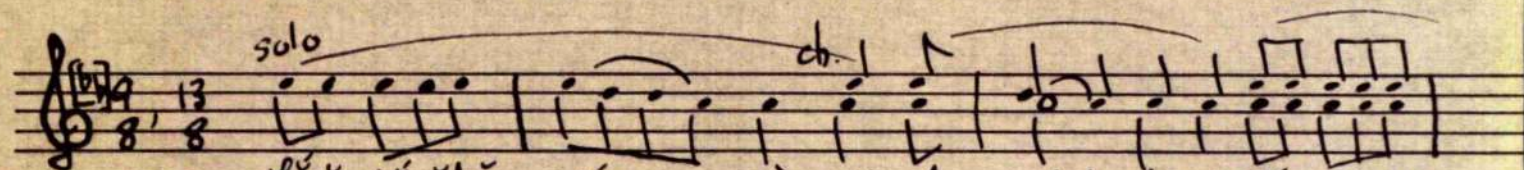


No. 55.

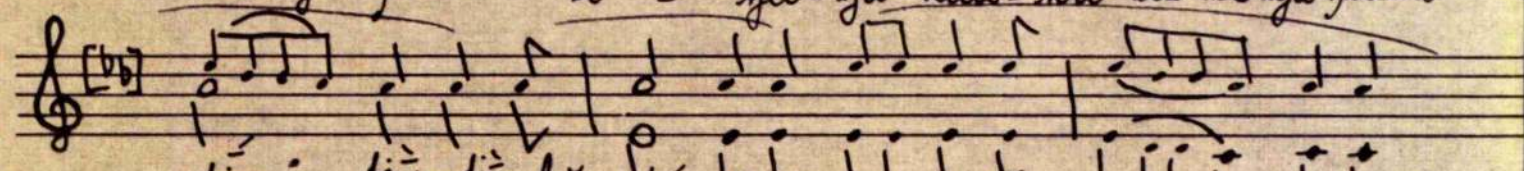
Cut 37

.... Lĩ - hĩa - kũ hĩa/ kũm - tó

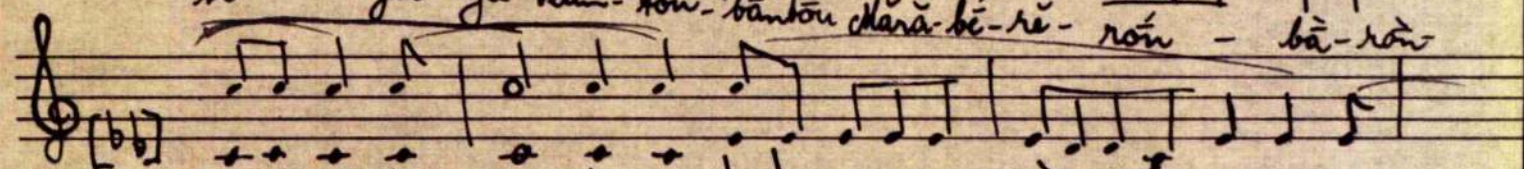
VERSE 13



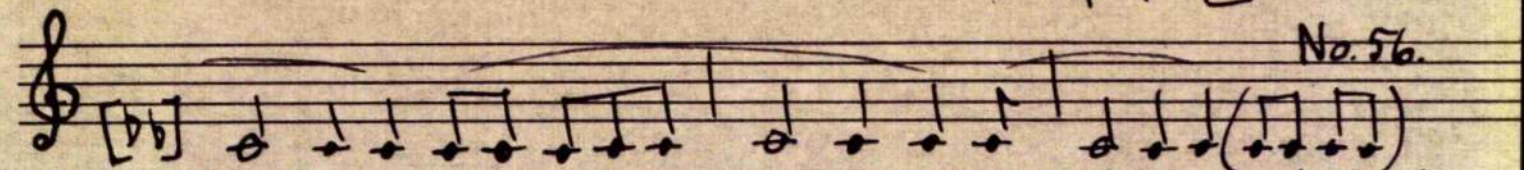
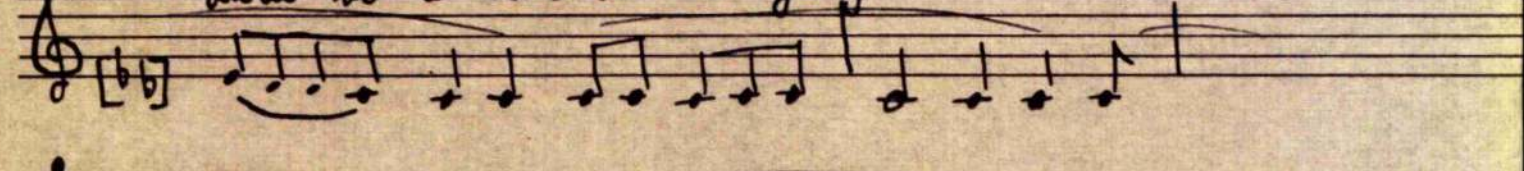
Lajã-garabã - tĩ - hĩa - kũm - tũn - bũ - nũ



tĩ - hĩa - kũm - tũn - bũ - nũ



Lajã-garabã - tĩ - hĩa - kũm - tũn - bũ - nũ Lajã-garabã - ... etc.



No. 56.

... tũn - bũ - nũ (Lajã-garabã)

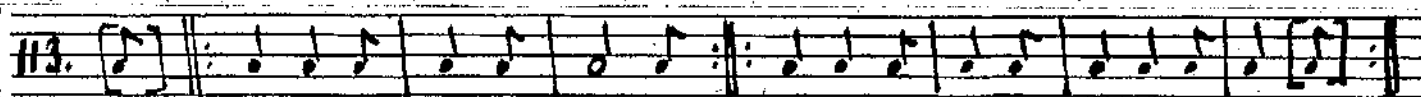
In verse 6, line 3, bar 1, there is an example of a note being "swallowed" - i.e. being sounded only as a vocalized breath-intake.

The chorus entry in verse 7 is delayed until the sixth bar, and in verse 8 until the eighth bar. In this last mentioned verse there is a tendency to shorten the minim of the $\frac{5}{8}$ bar (e.g. line 1, bar 3). An incomplete form of section (b) can be found in the lower voice part (line 3, from bar 3 onwards) which results in parallel sixths and octaves. The slur-figure of this verse is indistinct and could have been noted as

d_{min} .

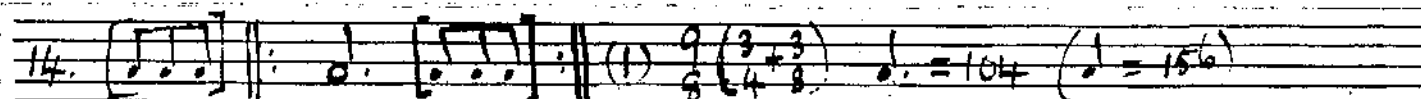
Two later examples of "swallowed" accented syllables occur. They are in verse 10, (line 6, bar 5) and verse 13 (line 5, bar 1).

Rhythms of the Honey-Ant Song of Ljāba



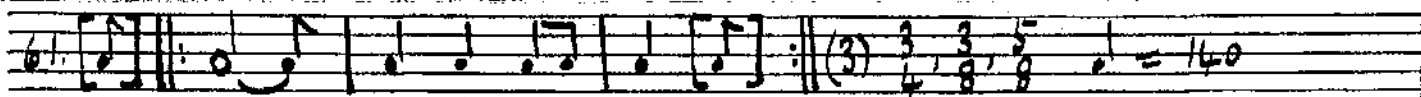
H.L. C. 25, V. 1; C. 40, V. 16; C. 41, V. 17.

(7) [14] $\frac{3}{8}, \frac{5}{8}$ $\text{♩} = 108$



H.L. C. 26, V. 2; C. 27, V. 3.

(1) $\frac{9}{8} (\frac{3}{4} + \frac{3}{8})$ $\text{♩} = 104$ ($\text{♩} = 156$)



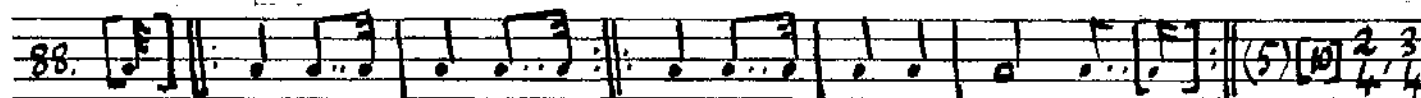
H.L. C. 28, V. 4.

(3) $\frac{3}{4}, \frac{3}{8}, \frac{5}{8}$ $\text{♩} = 140$



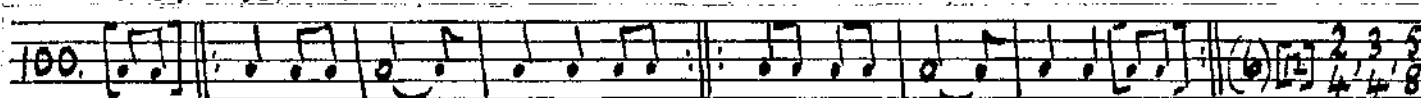
H.L. C. 29, V. 5.

(3) $\frac{2}{4}, \frac{3}{4}$ $\text{♩} = 112$



H.L. C. 30, V. 6.

$\text{♩} = 138$



H.L. C. 31, V. 7.

$\text{♩} = 152$

59 [Musical staff with notes and rests] (3) $\frac{2}{4}, \frac{5}{8}, \frac{6}{8}$ $\text{♩} = 152$

H.L. C. 32, V. 8 ; C. 33, V. 9.

3/4. [Musical notation] || (2) $\frac{2}{4}, \frac{5}{8}$ = 144

H.L. C. 34, v. 10; C. 35, v. 11.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody consists of several measures, including a repeat sign and a final measure with a double bar line. The notation is written in ink on aged paper.

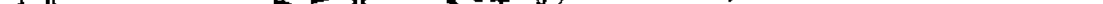
H.L. C. 36, v. 12.

$$= 148$$

Handwritten musical notation for the second system of 'The Rose Tree'. The system begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notation includes eighth and sixteenth notes, with some beamed together. There are repeat signs (double dots) and a final double bar line. The piece concludes with a key signature change to one sharp (F#) and a 3/8 time signature, indicated by a circled '3' and a bracketed '8'.

H.L.C. 37, V. 13, C. 19, V. 15.

$\lambda = 148$

15.  $(1) \frac{9(2+5)}{8(4+8)} = 148$

H.L. C. 38, V. 14.

The following chart of related rhythms shows that this portion of the Honey-Ant Song of Ljába is divided into four groups of verses.

[illegible]

(Verse 15 is a variant of 13, and 16 and 17 of verse 1.)

The structure of the seventeen verses is strongly united by the repetition of the verse 1 pattern in the last two verses. Although a longer pattern than usual for an opening verse, it nevertheless contains the elements of most of the rhythmic material which is later used.

Subdivision 2 - Verses 2 - 7

These verses are not closely related to those mentioned above, and introduce figures which do not recur elsewhere. There is, however, organized internal structure, verses 2, 3 and 5 being closely related, also verses 4 and 7, and again verses 5 and 6.

Subdivision 3 - Verses 8 - 11

The rhythms within this group are all closely connected. They have evolved from the use in verse 1 of the unaccented quaver.

Subdivision 4 - Verses 12 - 15

Again, the rhythms of these verses are very closely related to one another. They also make constant reference to the figure ♪ ♪ ♪ found in verse 1.

The overall design is one which, when the main idea has first been announced, immediately incorporates the new material of subdivision 2, then gradually works back (through the next two subdivisions) to the re-statement of the opening idea.

Two Unmătjera Jíramba Verses from Arámbea

Arámbea is linked by myth with Ljába. As mentioned earlier, the ceremonial chief of Ljába would be welcomed at such centres as Arámbea, as he was chief of the most important Aranda honey-ant ceremonial site. However, even this highly respected man was not permitted to claim ownership of any but the Ljába honey-ant cycles, a point which the following passage clearly illustrates.

(cont. p. 216)

214

TWO UNMÄTJERA CEREMONIAL VERSES FROM THE JIRAMBA (HONEY-ANT) SONG OF ARAMBEA

PRX4024, 2XS195

Cut 13 Verse 1 solo

=110

7-10-59
ch.

Jānkā - lājāwīr - tje - nti - nbā Jānkā - lājāwīr - tje - nti -

nbā Jānkā - lājāwīr - jā - wīr - tja Jānkā - lājāwīr - jā - wīr -

tja Jānkā - ... etc.

.... tje - nti -

No. 38.

nbā Jānkā - lājāwīr - jā - wīr

Cut 14

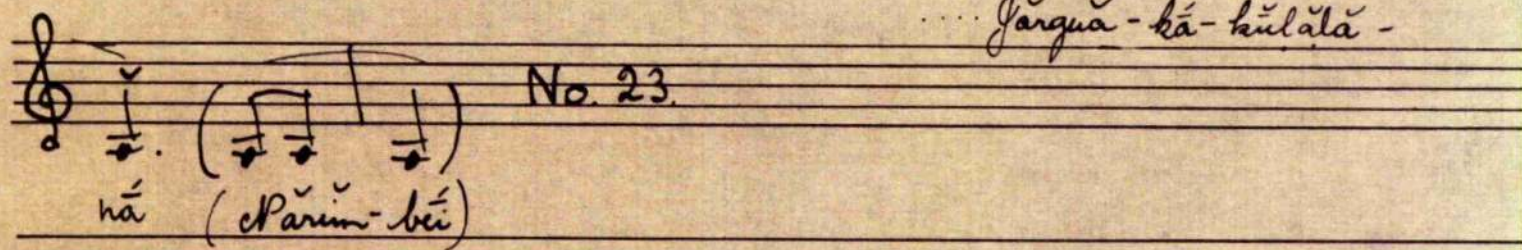
Verse 2

solo

ch.

Jārguā - hā - kūtālā - nā Kārim - bēi - jānārim - bei Jārguā -

bā - ... etc.



No. 23.

Jăguă - kă - hălălă -

"When Makarinja, the chief of the honey-ant pmara kutata of Ljāba, was showing me all physical objects of sacred significance at his own ancestral home, he pointed out to me an almost circular, curiously shaped valley. A legendary jiramba woman from Arāmba in the far north had come to Ljāba and begun excavating the ancient soil in quest of honey-ants. The valley represented the results of her marvellous efforts with her magic digging stick. Then he added in a whisper:

"I must not relate to you the story of this woman. She came from Arāmba, from the country of the Unmātjera. I know the story myself, but I would not dare to tell you. It is not my personal property. It is one of the tjurunga owned by the men of Arāmba; they alone have the right to relate this story to others."

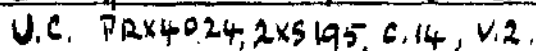
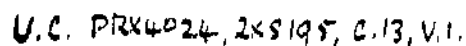
There may be some doubt in the mind of the reader, as to the real-life existence of creatures mentioned in the myths. The totemic ancestors always take their name and characteristics from some local animal or plant.

The honey-ant is an unusual insect which is found in Central Australia. It lives underground, and it is part of the daily food-gathering task of the women of the tribe to dig for this much prized addition to the often meagre diet. The actual honey-ant is a member of the colony which is intentionally overfed by the workers, and becomes so bloated with honey, which is stored in its by then much enlarged abdomen, that it is unable to move. It is thought that the honey-ant in this way supplies food for the rest of the colony during bad seasons. Thus, the Arāmba woman had been digging for honey-ants, and had by her action caused a valley to be formed near Ljāba.

Comments on the Verses from Arāmba (Transcriptions on pp. 214^f)

These two verses do not appear to have close musical relationship with the foregoing transcriptions from the Ljāba song. They may well be connected to portions of the song which are not recorded here, but the scale is quite different, and the ornamentation is more elaborate than that of the Ljāba song. Section (b) is used in the two verses. Indeed, there appears to be little connection between these two different honey-ant songs. Even the rhythm is unlike any of the previous set of verses, in spite of the

217



These two Unmätjera verses seem to be related musically to the Unmätjera verses from the Tónaja (flying ant) Song of Ilapátutjāta (cf. pp. 297^f)

This cycle commemorates two totemic Eagle ancestors. It is performed after the second of the two Simpson Desert Améwara Tnātana Verses (cf. pp. 51ff) and is musically closely related to some of them. Like the Native Cat verses, it is thought that much of the Eagle cycles has been lost, and that here we have only remnants that the performers of the Améwara verses could remember. The cycle relates to the totemic Eagle brothers who dwelt on a low rise in the vast plain on which the second of the Native Cat ceremonial grounds was located. These two Eagle ancestors ranged over the plains, sometimes in the guise of eagles and sometimes in the guise of two men hunting game with spears. Consequently some couplets describe them as eagles who have secured their quarry; other couplets describe them fashioning spears and stalking animals.

We must regret that such a small portion of this song has been recorded. With the knowledge that I now possess on the form of other songs, the lack of definite structure in these verses is a clear indication that much of the ceremony has been forgotten. It would indeed be interesting to discover what was evolved from the material of verse 1 (if the one so marked is the original opening verse), and to hear more music of this type would be an enriching experience.

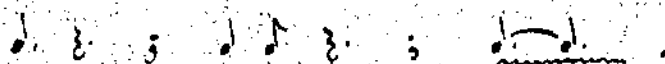
Comments on Verses 1 - 7 (Transcriptions on pp. 225-235)

Verse 1 is unusually long - 104 bars - compared with the average 20-40 bars. After the short opening solo, there is an extended passage of singing in thirds. After these 22 bars of two parts the voices unite for most of the remaining section. In line 3, bar 4, of the top part there is a note lost while a breath was being taken; again this occurs in line 4, bar 5, but this time in the lower part. The syllable 'ljirr' of the text takes two notes of the music (♩♩).


It sometimes happens that the normal practices for lengthening a verse are insufficient for a particular ceremonial act, and it is the song leader's responsibility to ensure that the music continues until the act is complete. In this verse it was necessary to repeat the whole musical outline again,

instead of just lengthening the last section of the verse. This repetition has been executed most efficiently, two syllables only being lost, while the beating continued undisturbed.

The beating in these verses has been recorded exceptionally well, and is audible throughout all the verses. There are three separate patterns used, each of which is to some extent a different rhythm to that of the vocal line. The patterns are all contained in a $\frac{6}{8}$ bar, and are:



The rapid beating of the boomerangs, having a similar effect to a 'roll' on a kettle drum, are intended to accompany the ceremonial quivering of the dancers. In this verse there are five examples of the rapid roll, the first three lasting for nine dotted crotchets, the next for five, and the final one fading out just as the ninth dotted crotchet is reached.

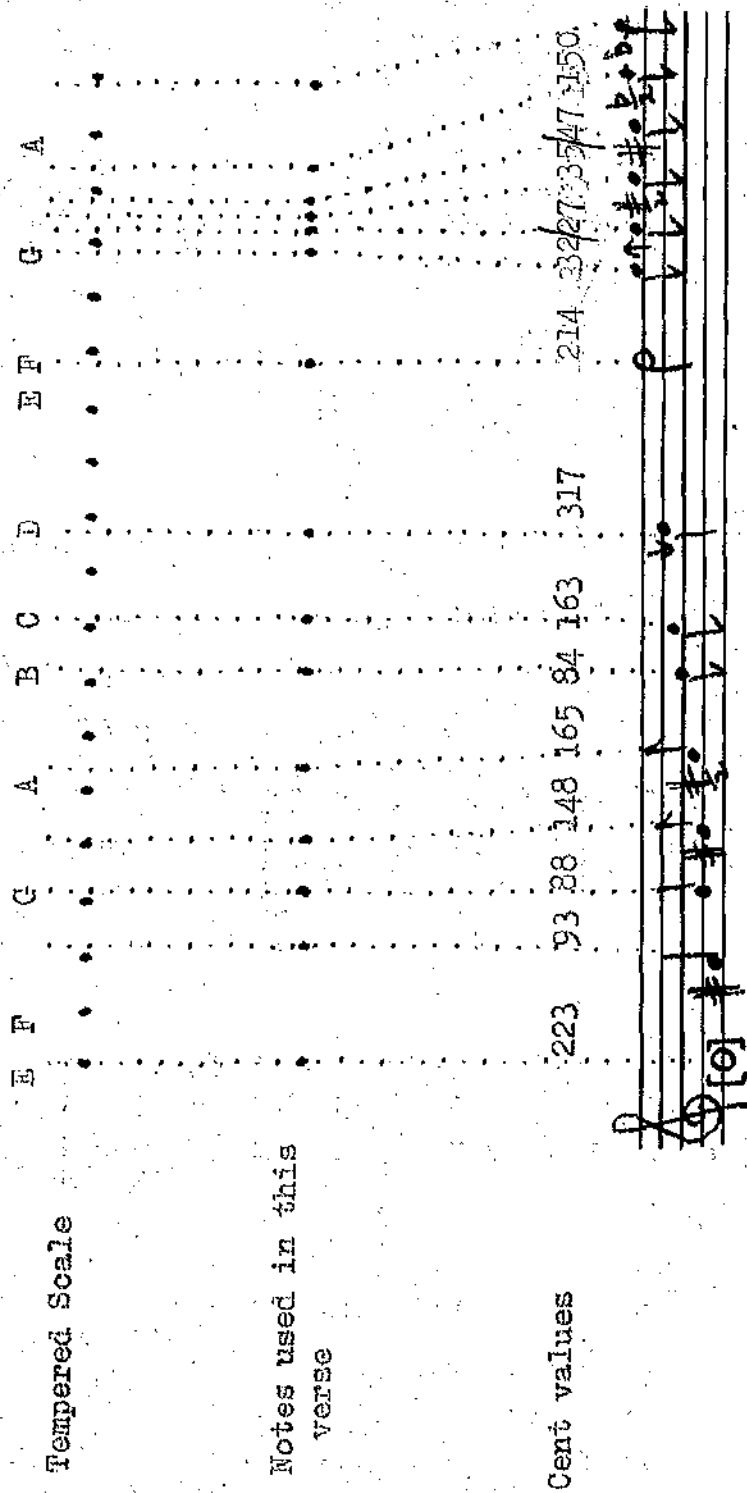
The continuous $\frac{6}{8}$ character of the vocal line of verse 2 was perhaps clearer in the original notation for bar 1, which was . As in verse 1 the beating is clear throughout the verse, but here it conforms to the rhythm of the vocal line. In line 5, bars 2 and 3, three notes have been omitted by the singers. Verse 3 is a variant of verse 2, being unusual in that it takes a faster tempo than verse 2. The beating is in continuous dotted crotchets with the exception of the 'rolls' which occur in different places to those of verse 2.

Verse 4 has an accented syllable on the last quaver of the second $\frac{6}{8}$ bar, the syllable being held for seven quavers. This is much the same as verse 7 of the Gura Song of Búlja (cf. p. 163) where the accented syllable falls on the last quaver of the $\frac{3}{8}$ bar and is held for four quavers. Each example incorporates the fall of a third, and each occurs on a diphthong. The two elements of the diphthong are treated in the same way in each case, the first element being retained longer than the second.

There is no beating in verse 5, which is otherwise the same as verse 4, except for the usual unimportant variations. (cont. p. 236)

PRX4021
2XS 189
Cut 23
Verse 1

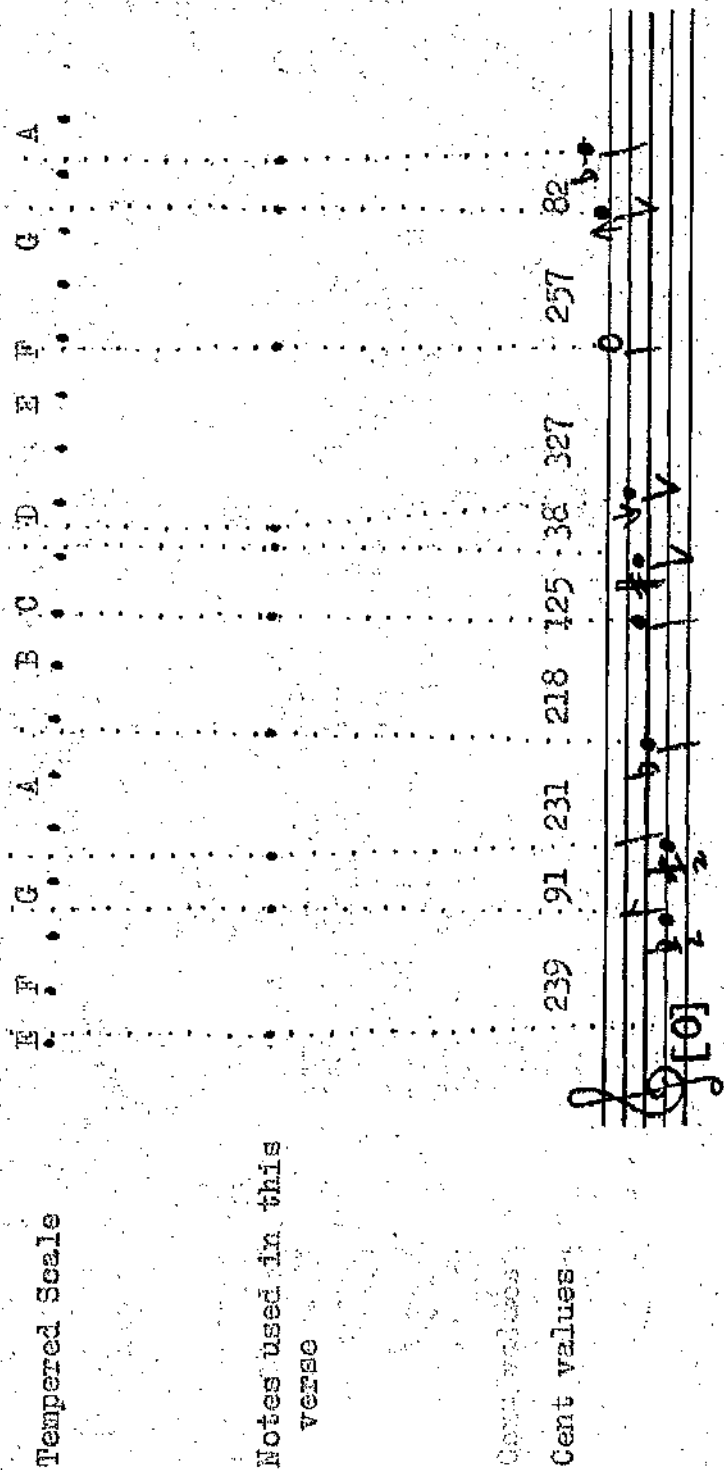
Chart of Measured Pitch



Notes used in transcription
(Transposed up an octave)

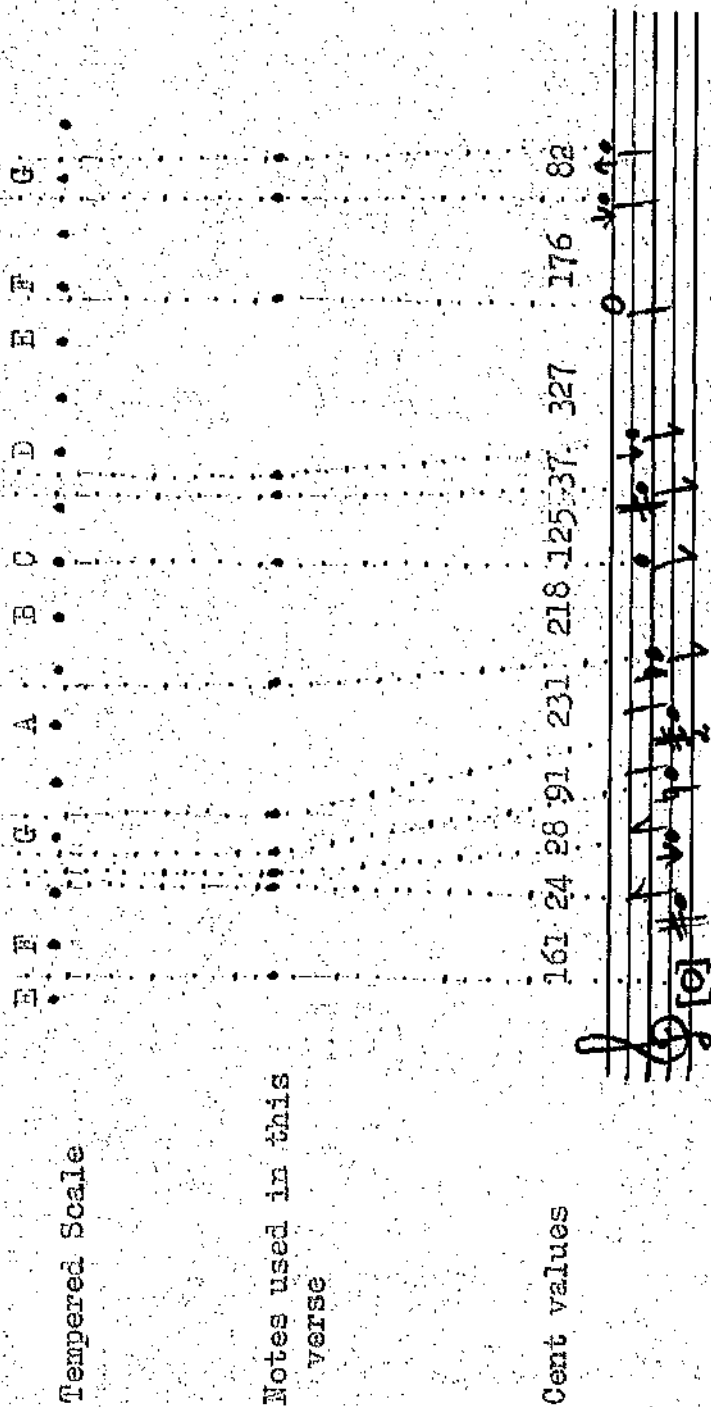
PRX4021
 2XS 189
 Cut 24
 Verse 2

Chart of Measured Pitch



PRX4021
 2XS 189
 Cut 25
 Verse 3

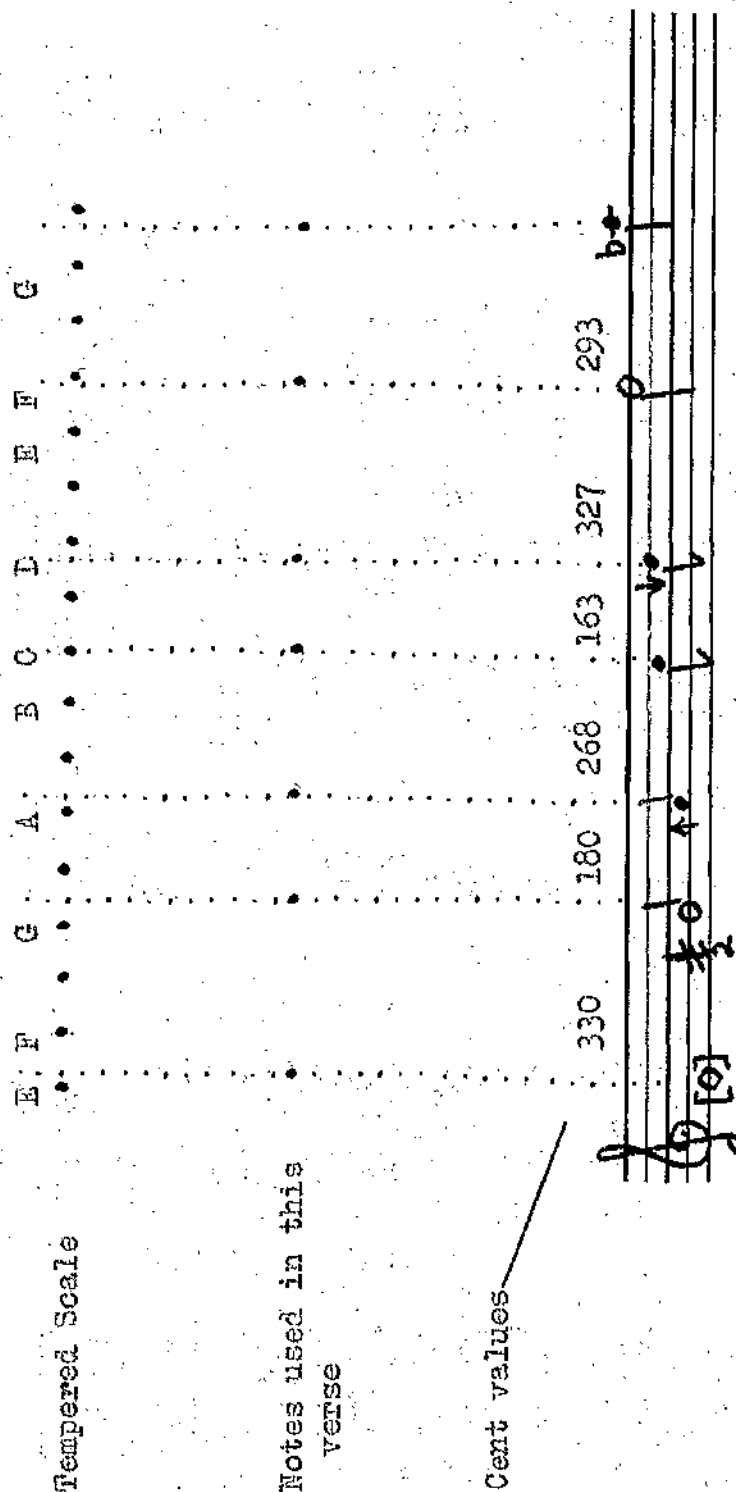
Chart of Measured Pitch



Notes used in transcription
 (Transposed up an octave)

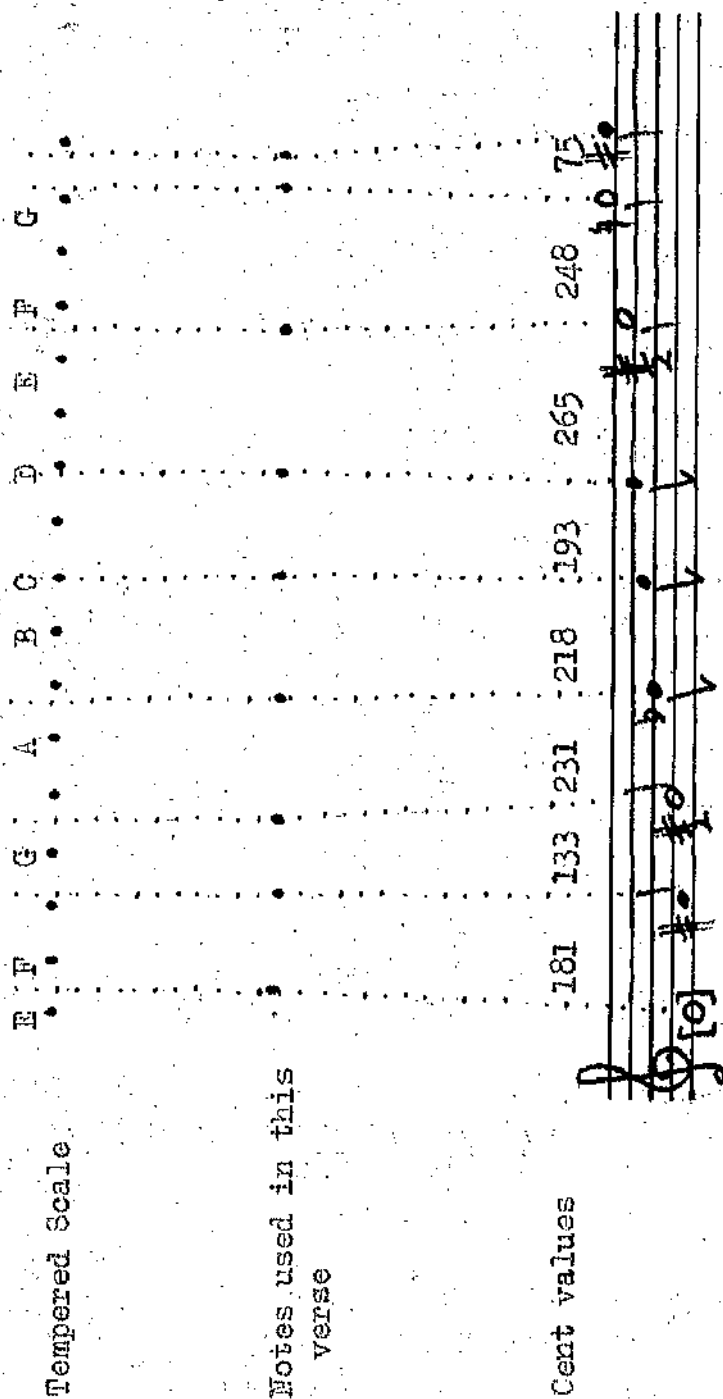
PRX4021
 2XS 189
 Cut 26
 Verse 4

Chart of Measured Pitch



PRX4021
 2XS 189
 Cut 29
 Verse 7

Chart of Measured Pitch



Notes used in transcription
 (Transposed up an octave)

AKĀR' INTJŌTA VERSES

225

Cut 23

Record PRX4021 Side 2XS189

28.6.57 to 15.10.58

Verse 1

=164

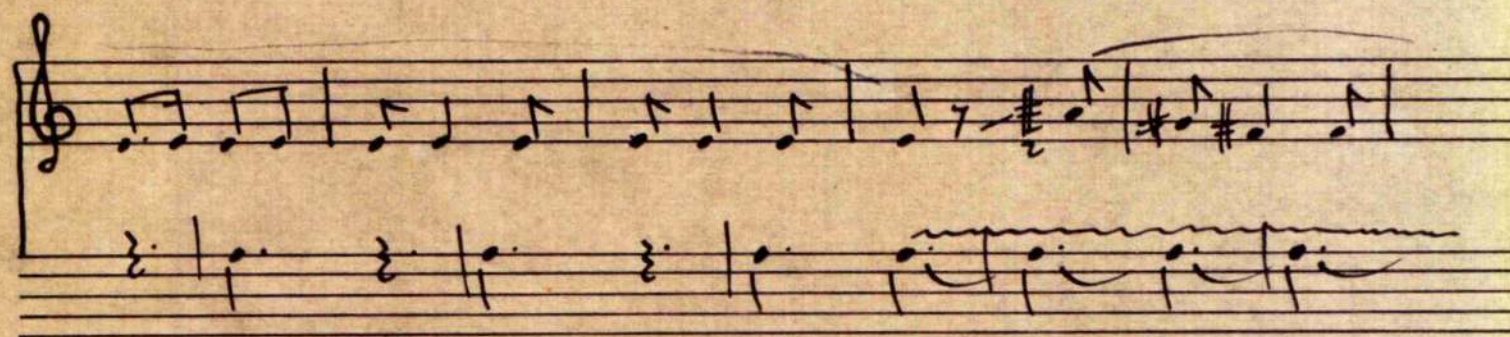
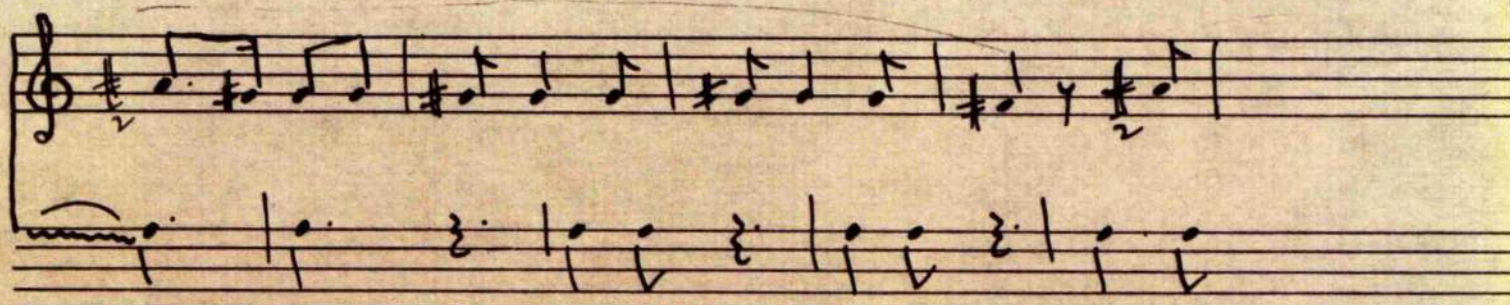
rangs.

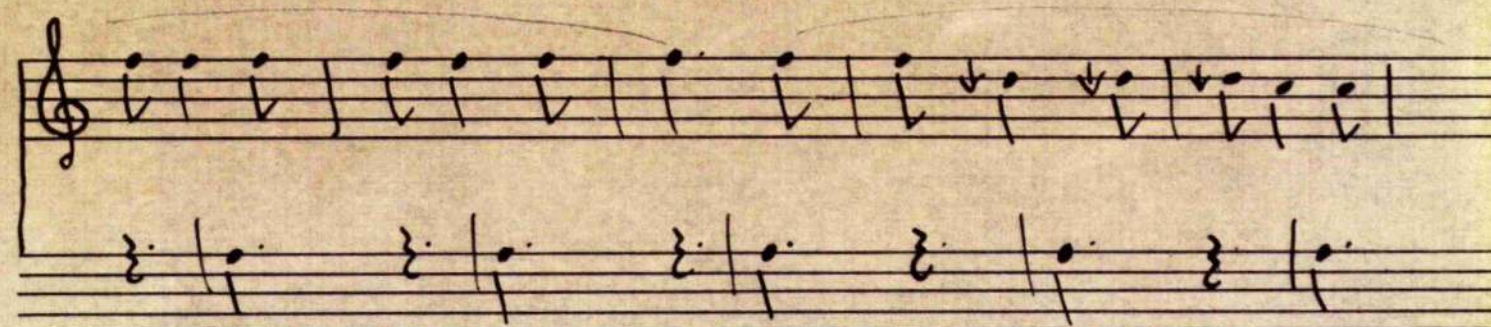
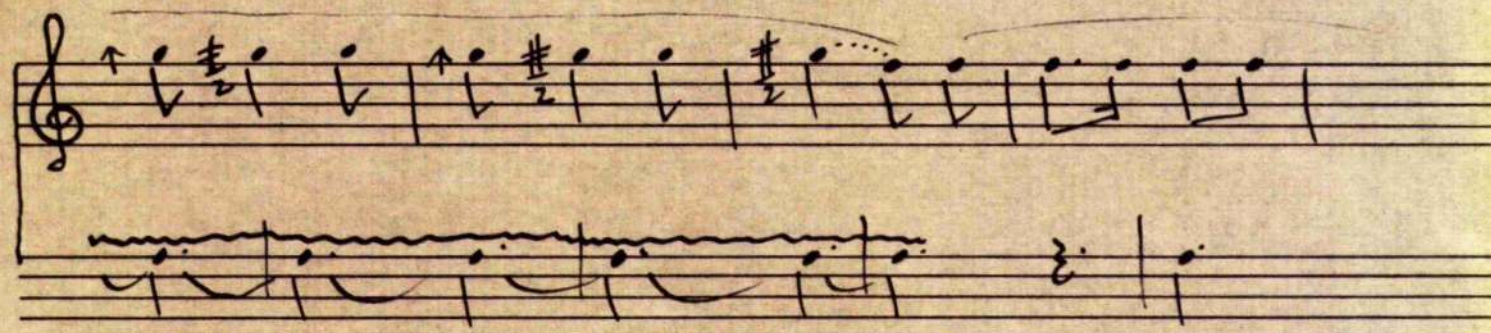
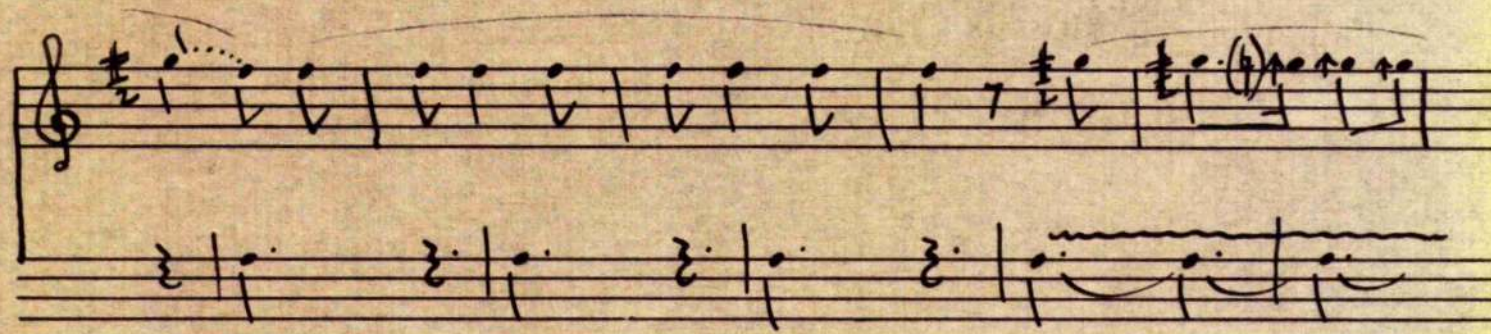
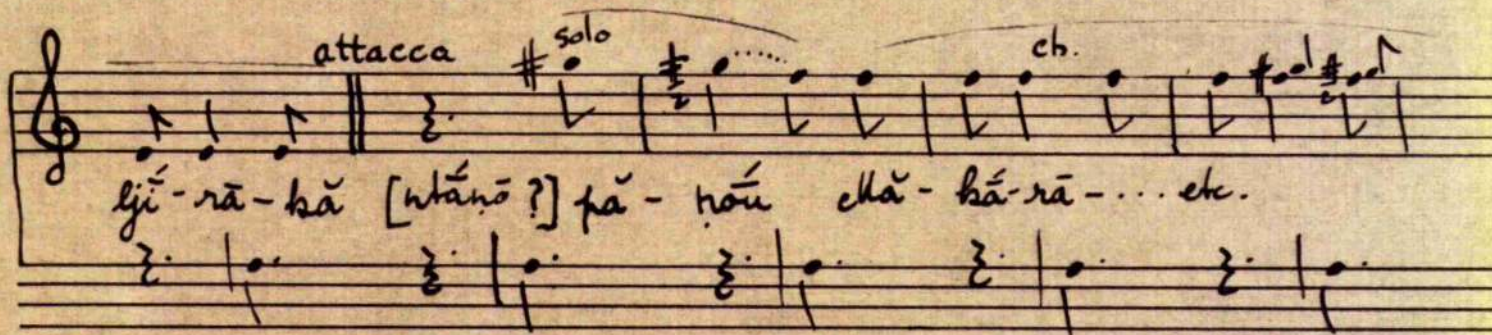
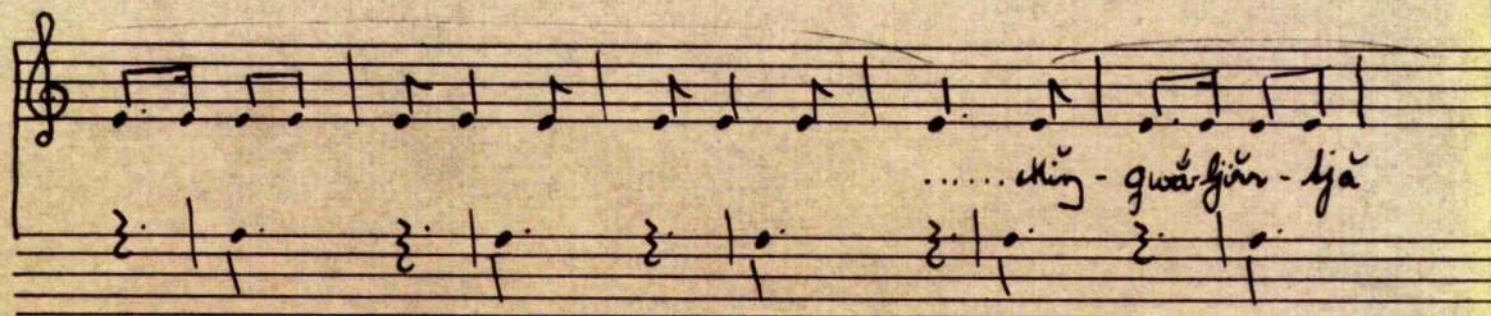
Handwritten musical score for Akār' Intjōta Verses, Verse 1. The score is written on ten staves, each with a treble clef and a 2/4 time signature. The lyrics are written below the notes. The first staff has a key signature of one sharp (F#) and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'ā - bā-rā-kā - nā-nō-pā - nōu mā-kā-rā-kā -'. The second staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The third staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The fourth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The fifth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The sixth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The seventh staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The eighth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The ninth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'. The tenth staff has a key signature of one sharp and a tempo marking of 28.6.57 to 15.10.58. The lyrics are: 'nā-nō-pā - nōu mā-kā-rā-kā - nā-nō-pā -'.

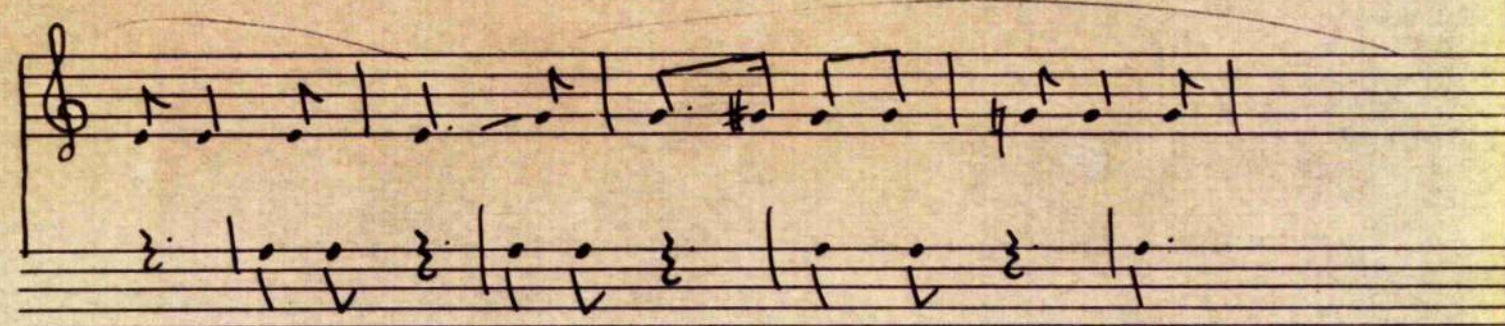
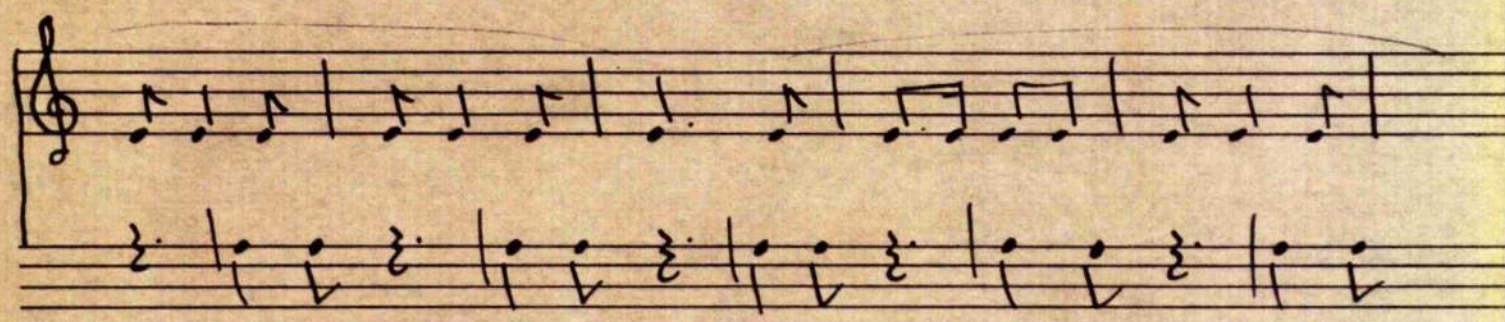
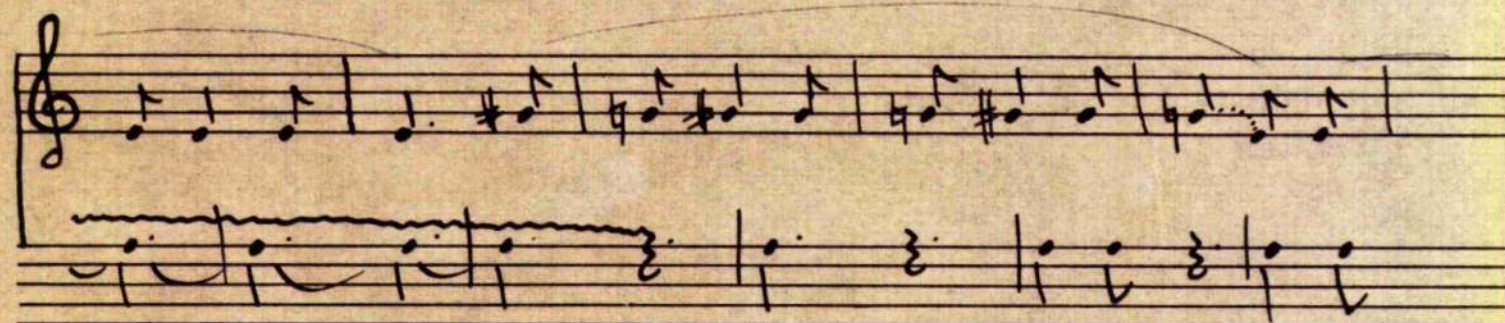
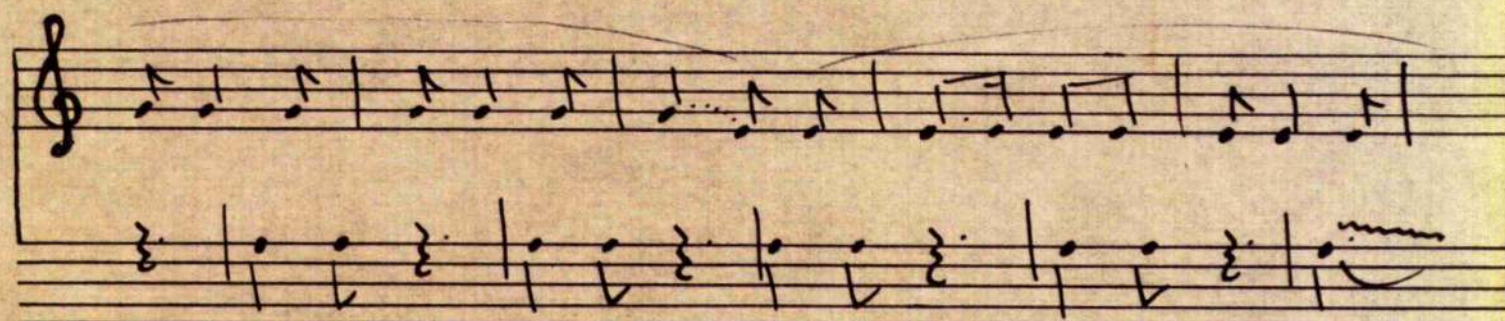
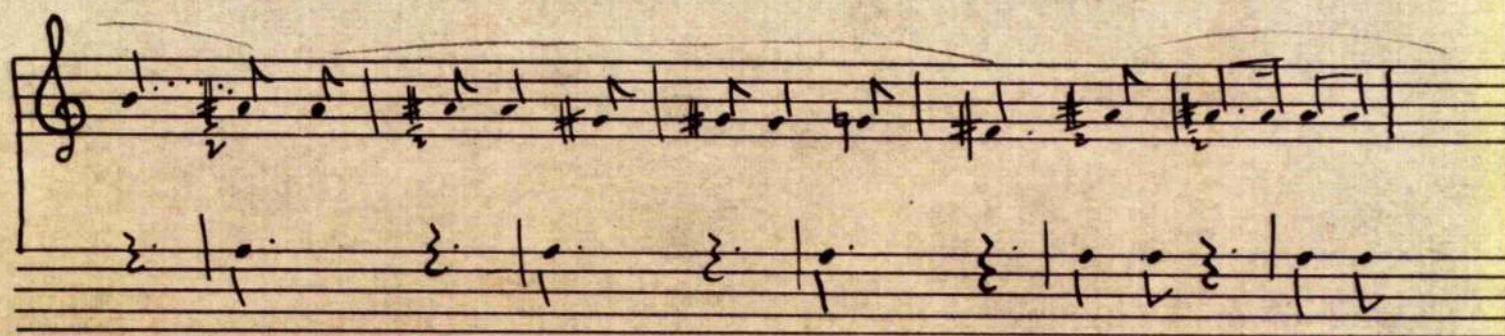
* Indefinite pitch.

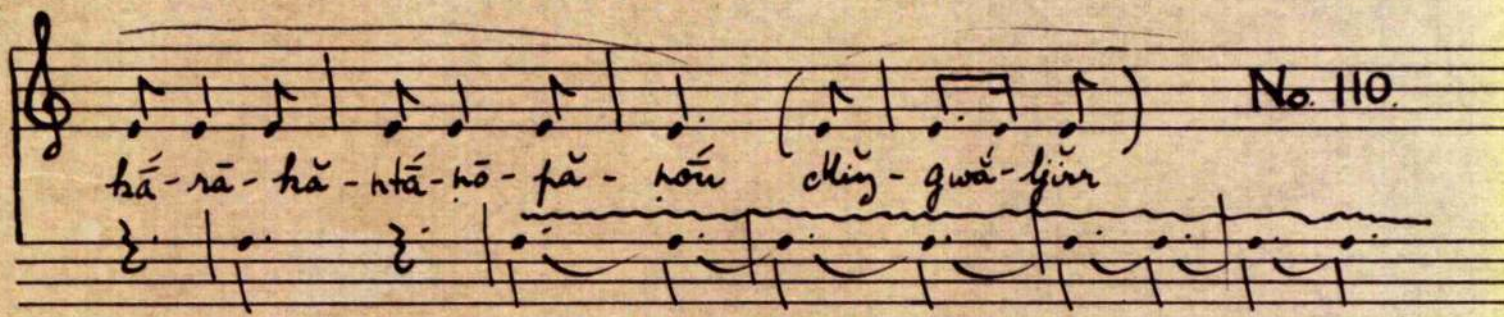
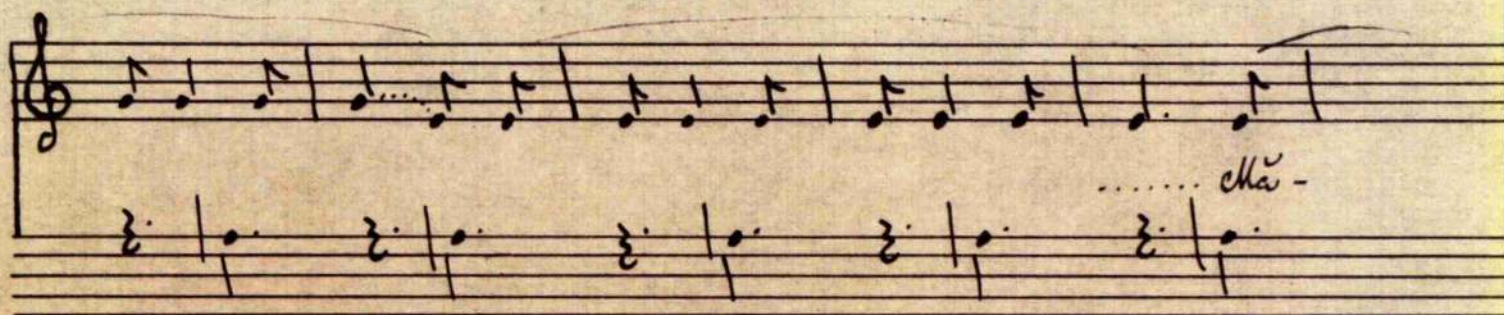
(Unis.)

crans





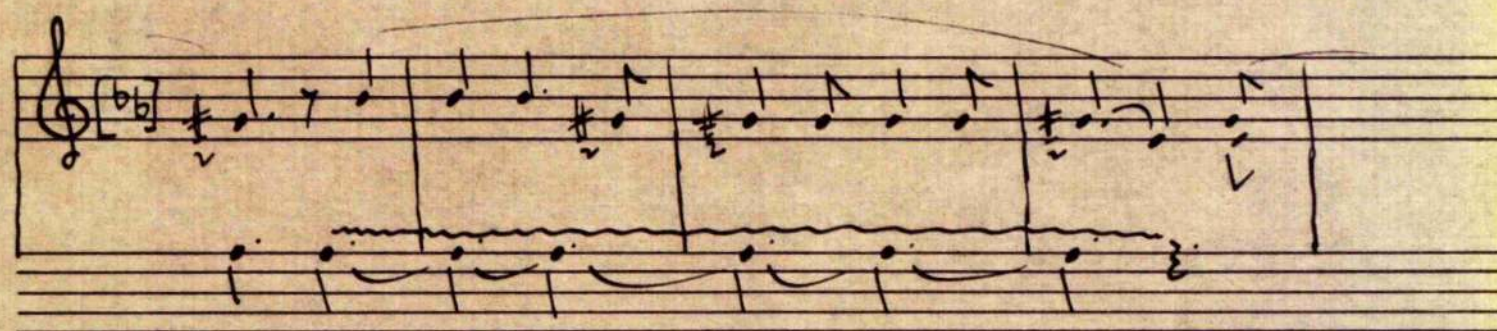


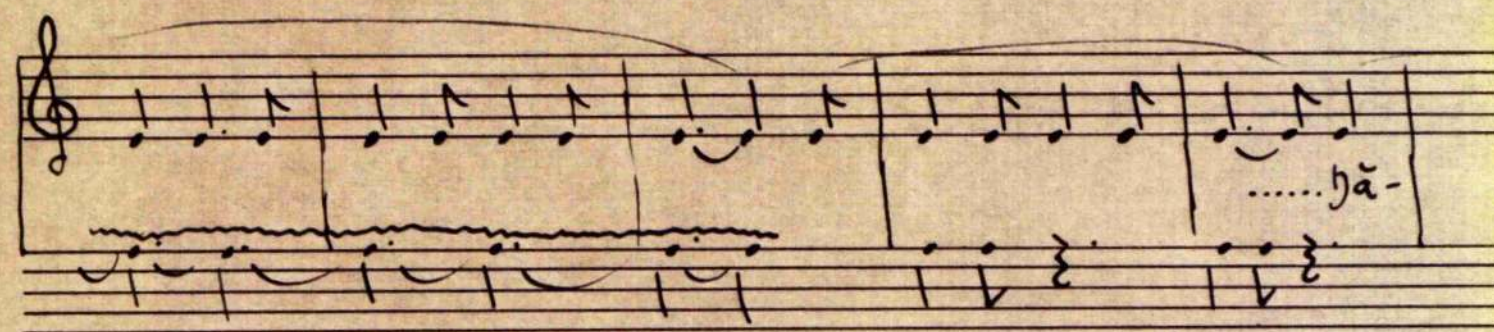


Cut 24

Verse 2







No. 86.

hát-pa-lý - hýi-pě-ră-wũ - răn hýi hýi-pě-ră-wũ răn

Cvt 26

Verse 4. solo

5010

eh.

$\therefore = 168$

Горы-леса-лужи-гав-бэ-рэ-ей — нон чир-

леса-лужи-гав-бэ-рэ-ей — нон чир-леса-лужи-

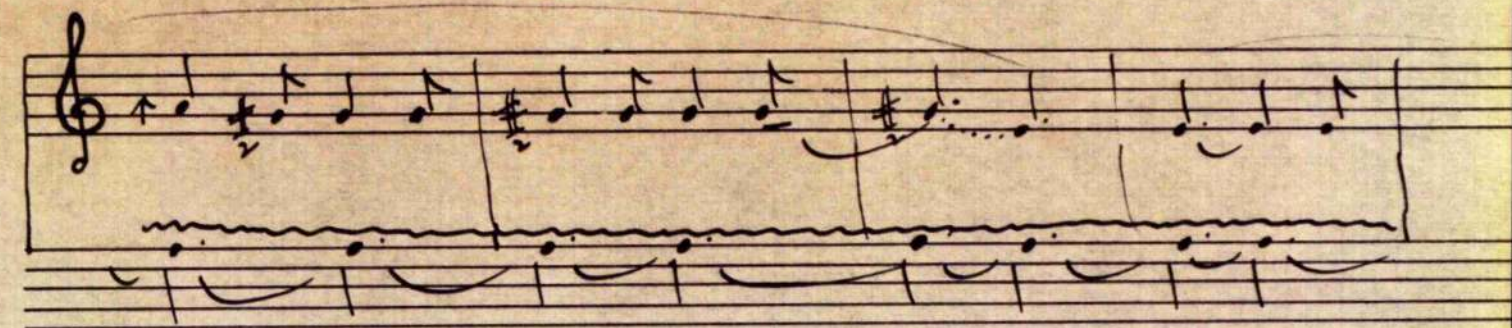
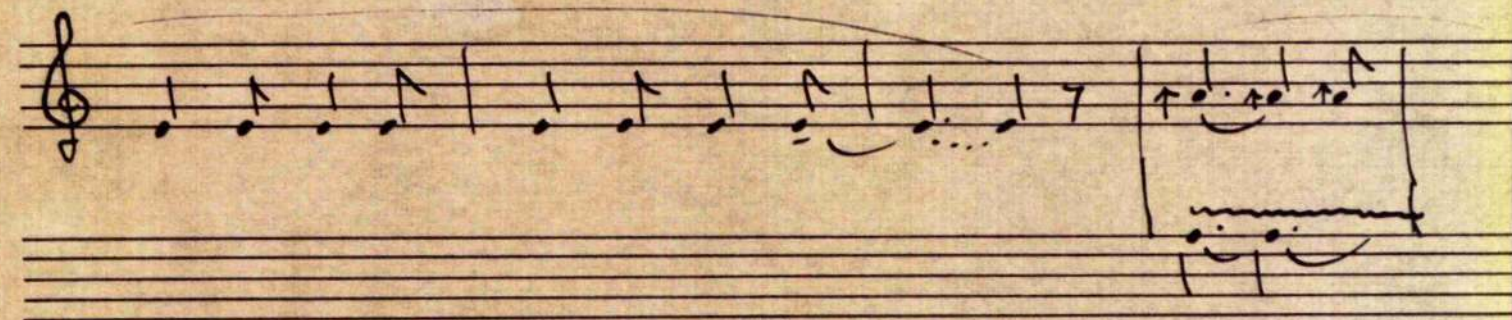
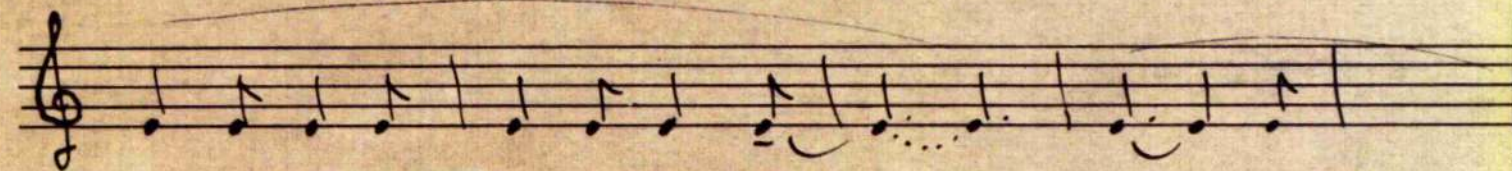
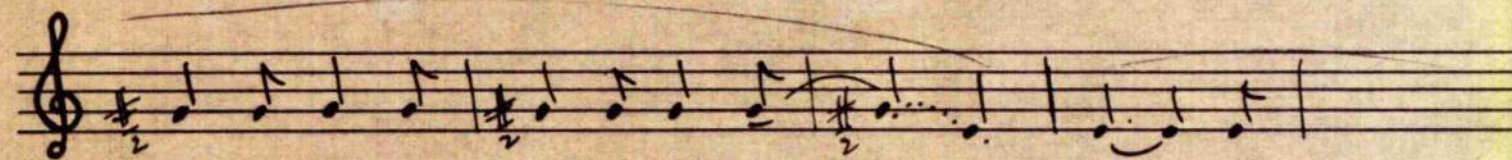
гав-бэ-рэ-ей — нон чир-леса-лужи-

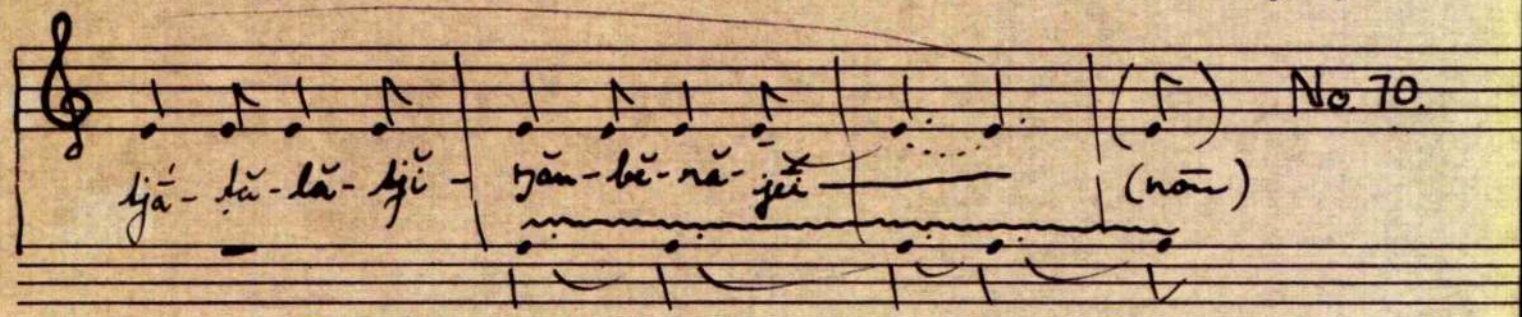
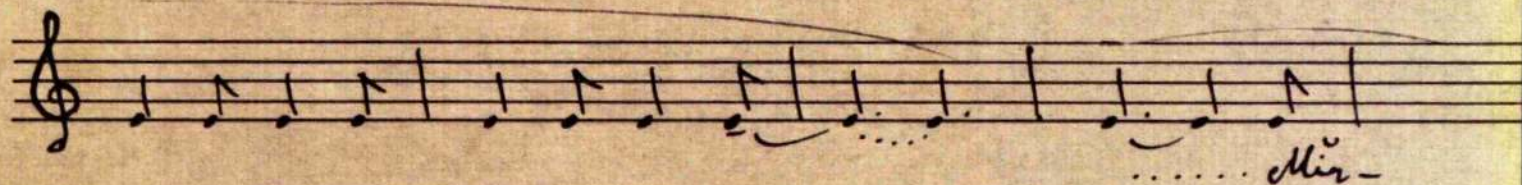
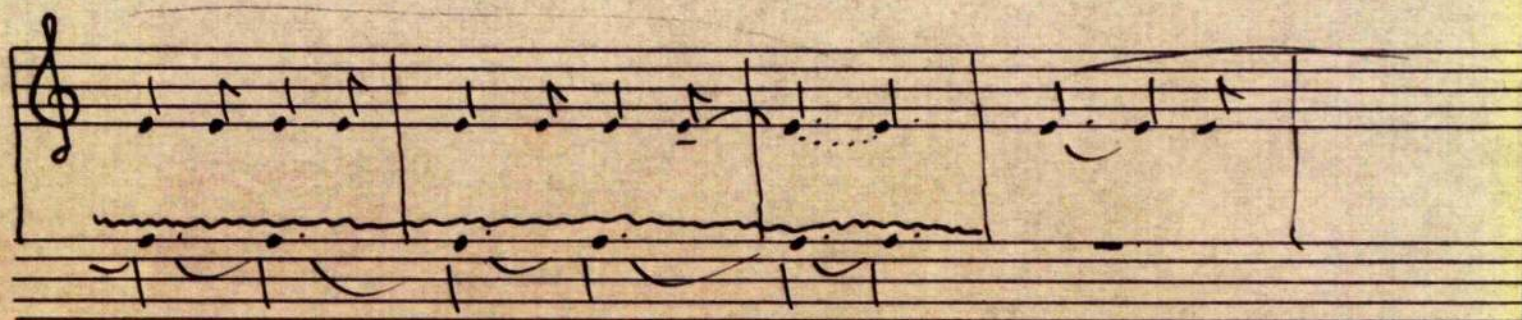
гав-бэ-рэ-ей — нон чир-гя... etc.

4-95

A handwritten musical score for the song "The Rose Tree" on three staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the melody for the first line of the song. The second staff is also a treble clef and contains the melody for the second line. The third staff is a bass clef and contains the bass line. The music is written in a simple, handwritten style with various musical notations including notes, rests, and accidentals. The paper is aged and yellowed.

Handwritten musical notation for two staves. The top staff contains a sequence of notes with various accidentals and a fermata. The bottom staff contains a sequence of notes with various accidentals and a fermata.

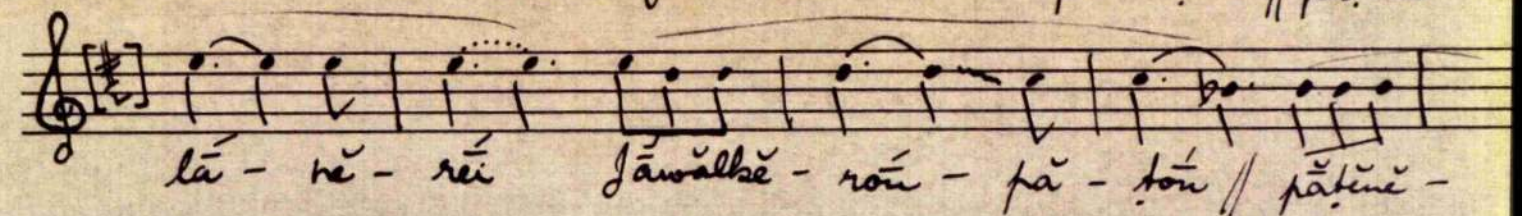
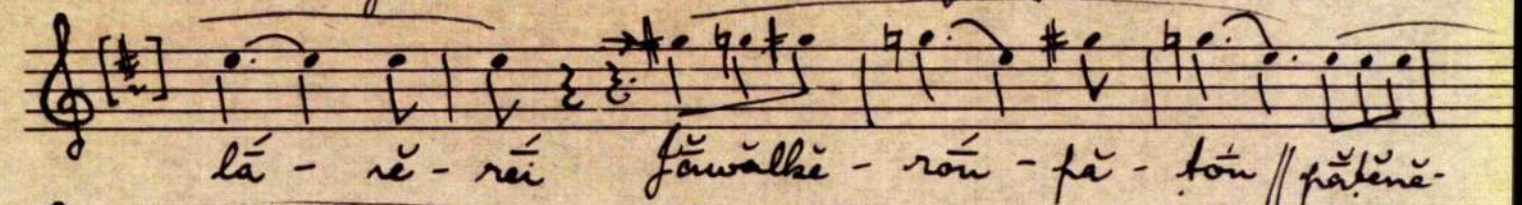
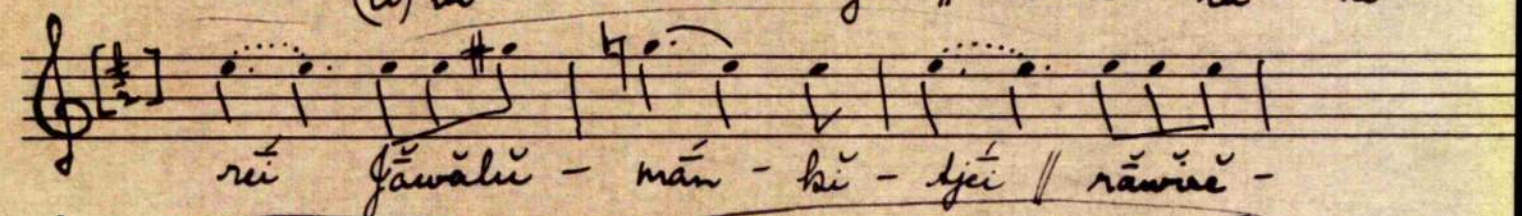
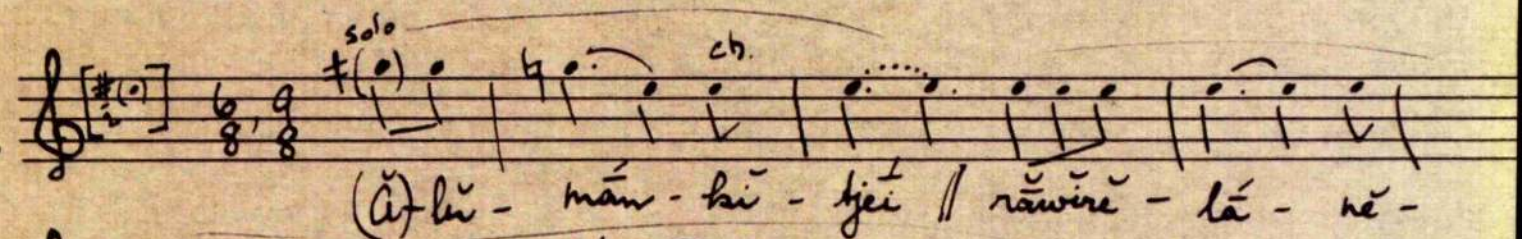




Cut 29

Verse 7

=72



lă - ră - reî Jăvăălă - măn - ... etc.

..... Jăvăălă

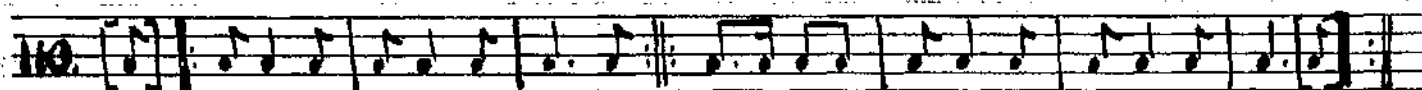
No. 41.

ră - pă - toă // păține - lă - ră - reî

Verse 6 is a variant of verses 16 - 22 of the Amēwara verses (cf. pp. 79ff) and has not been included here. It will be remembered that these two separate cycles were always performed consecutively. Probably some of the material is common to both cycles; it could well be that reference is made to the Native Cat ancestors in the Eagle myth. This would account for the identical nature of these two verses.

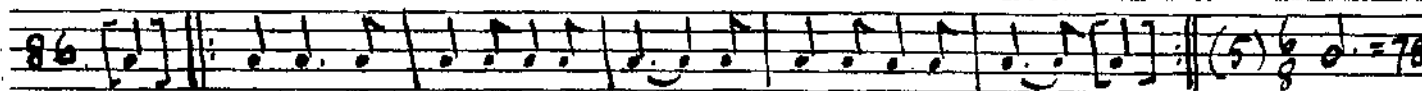
Verse 7 makes further reference to the Amēwara verses, but this time not by direct repetition. It will be noticed that in line 3, bar 2 the third dotted beat is delayed. This is curiously similar to the rhythmic indecision found in the Amēwara verses 13 - 15 (No. 13) and the Honey-Ant Song of Ljāba verse 2 (No. 14) referred to on page 75.

Rhythms of the Akār' Intjōta Verses



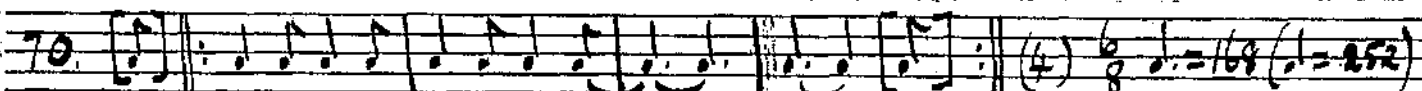
A.I. C. 23, V. 1.

(7) [14] $\frac{2}{4}$ 1 = 164

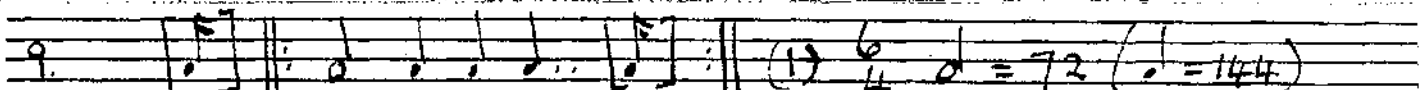


A.I. C. 24, V. 2; C. 25, V. 3, faster (1 = 252).

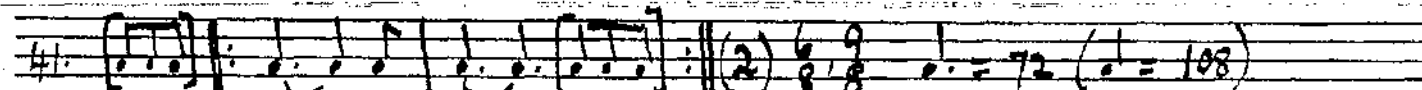
(1 = 234)



A.I. C. 26, V. 4; C. 27, V. 5.



A.I. C. 28, V. 6.



A.I. C. 29, V. 7.

It is clear that verses 2 - 5 are rhythmically closely related, and that verse 7 has some connection with them. Verses 1 and 6 seem to bear

little relationship to the other verses presented here.

It is obvious that this song and the Améwara verses are musically closely related. The scale is similar and the pitch virtually the same. However, verse 1 of the Akăr' Intjôta Verses illustrates quite clearly that there is individual material in this song which appears to be unique - as far as our present knowledge of aboriginal music extends.

Rain Verses

Some of the richest music of this collection is to be found in the rain verses. It is not surprising that these verses should be important in an area notorious for its lack of water. One is surprised to find that there actually exist "rain-arresting" verses, and wonders what tremendous feat of memory must be involved in retaining them, as performances of them can surely rarely be necessary.

The Ulamba (Rain) Song of Eréa constituted the main set of rain charms in the Lower Southern Aranda area.

Eréa was [I have used the past tense, because today only one man survives who remembers the L.S.A. traditions] once a very important ulamba (rain) ceremonial centre, situated close to the floodouts of the Finke River, at a point just south of the 26th degree of my "Aranda Traditions" map (i.e. south-east of Charlotte Waters), in the territory of the Lower Southern Aranda sub-group.

Eréa was linked by myths with other rain centres. One of these was Erültja, a place in the Simpson Desert lying somewhere between the Hale River and the Finke River. The most important rain ancestor of Eréa, whose name was Eréarinja, once went north to Erültja for a meeting with a number of other rain ancestors who had come from other Aranda rain centres. After the meeting, Eréarinja returned to his own home at Eréa. This homeward journey is celebrated in the two versions of the Eréa Song given on record PRX4024 side 2XS194. The first version (which is incomplete and should be called "Verses from the Lower Southern Aranda Ulamba, Song of Eréa") was recorded at Alice Springs on 8th October 1955.

The transcriptions of the first version do not appear with the other transcriptions (see pp. 240-251) except for the two irregular declaimed verses, 13a and 13b. After completing this first recording, Mr. Strehlow found that the two singers knew more verses and the complete version was recorded on 19th October, this time omitting the irregular verses. The transcriptions included here are those of the second version, with verses 13a and 13b from the first version. There is very little difference

1. This information as well as the following notes on the rain myths and recording process is from T.G.H.S.

between the repeated verses of each recording, but the second version is approximately a major third lower in pitch. The verses on which scale measurements have been taken are mainly from the first recording.

"Irregular declaimed measures used to be found in many of the Southern Aranda songs, particularly in those pertaining to ceremonial centres located in the Lower Southern Aranda area. In normal Aranda poetry, the syllables are indissolubly wedded to their musical notes, from which they derive both their stresses and their quantities. Even the ornamentation is traditional in normal sung Aranda verse. In the declaimed measures much more liberty is permitted - whole syllables, words, and even lines, may be left out at will by different "declaimers", and even the same "declaimer" may - and normally does - vary the shape of the whole verse slightly each time he repeats it. This can be seen by a comparison of verses 13a and 13b. These are one and the same rain charm, declaimed by the same man; and "verse 13b" was declaimed immediately after the completion of "verse 13a". Yet they show a number of differences in the numbers of their syllables, due to the intentional leaving out or addition of words and phrases on repetition.

This declaimed Eréa verse (i.e. verses 13a and 13b) was a rain charm that could be declaimed independently of the rest of the Eréa Song during special rain making ceremonies in the Lower Southern Aranda area.¹

Comments on Transcriptions

There appears in these verses an unusual form of ornamentation which I have indicated by the sign ✓. This is performed on two short notes and a longer one (usually $\text{♪} \text{♪} \text{♩}$); it falls approximately a tone then rises a minor third to finish above the original note. There is considerable variation in the size of intervals, but the direction is constant. This ornament occurs in most verses, but is nowhere even suggested in the irregular verses. In verse 1, line 2, bar 2 and again in line 6, bar 2 the slight change in the usual ornamentation has resulted in a change in the rhythmic pattern also. In this verse, and also in verses 6, 7 and 8, the regularity of the rest makes it part of the basic rhythmic pattern.

(cont.p.252)

1. T.G.H.S.

LOWER SOUTHERN ARANDA ULĀMBA SONG OF ERĒA

Cut 22

Record PRX4024 Side 2XS194

Verse 1

Sung by Injōla with Kgethama's voice echo-like in background. 7.12.59 to 22.12.60.

♩ = 152

Ĵ - rūl-ĵā-tū / hū-ĵā - wā - tā-lā - nēi Thū-ĵā -
wī - rūl-ĵā - ... etc.

No. 67.
..... wā - tā (lā - hēi)

Cut 23

Verse 2

♩ = 116

Ālĥā-rākwa-ntōn / ĵīrī-ĵīrī - ĵī Thāĥā-rākwa-ntōn / hū-ĵīrī-

(Jäi) Jälkä-räköä-htou / Häiri-räjä-htou Hjalkeä-räköä-htou / Häiri-rä(lä)

(hon) Jälkä-räköä - ... etc.

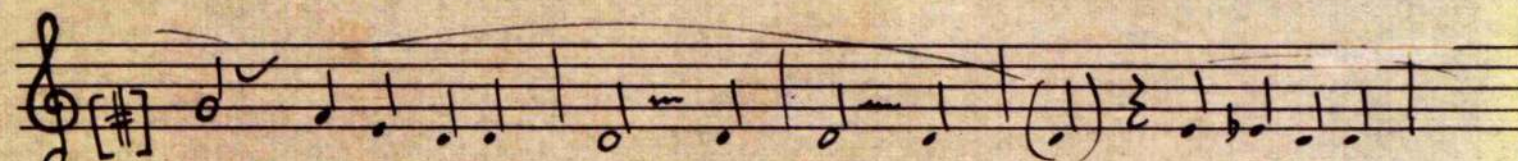
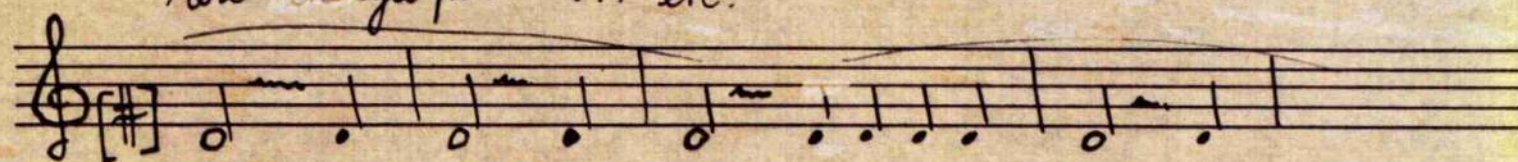
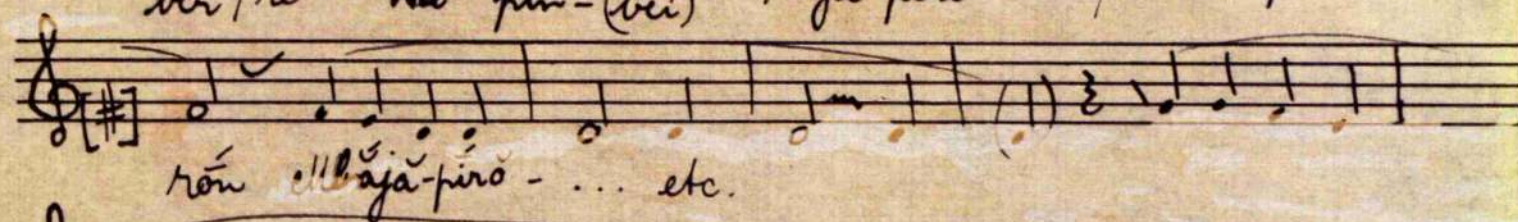
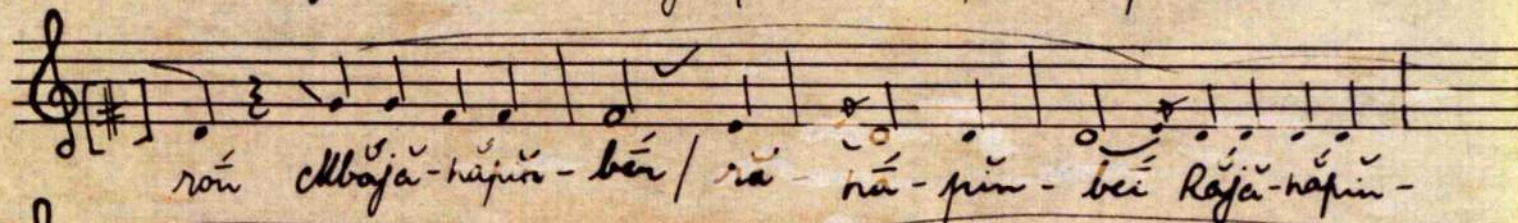
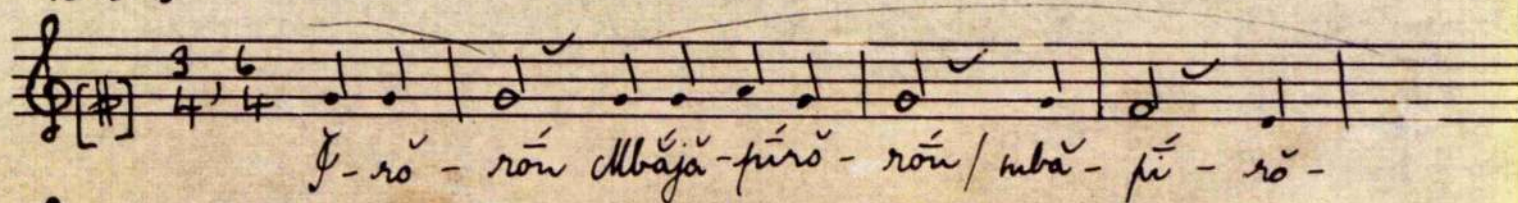
..... Hjalkeä-räköä -

htou / (häiri)

No. 2.

Verse 3

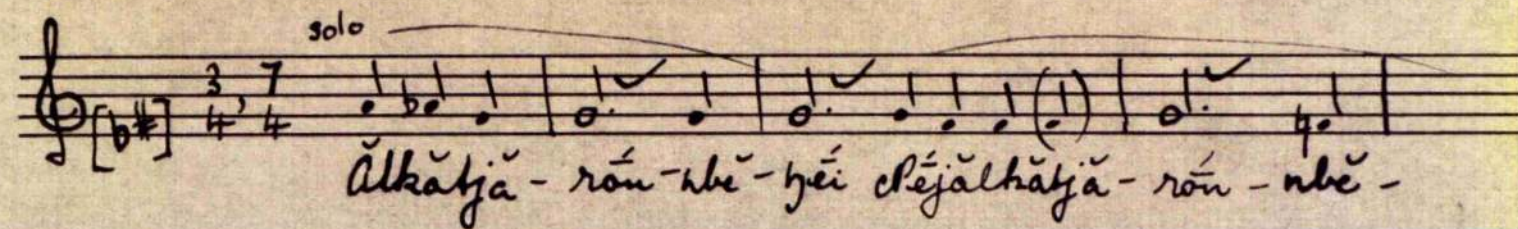
= 160

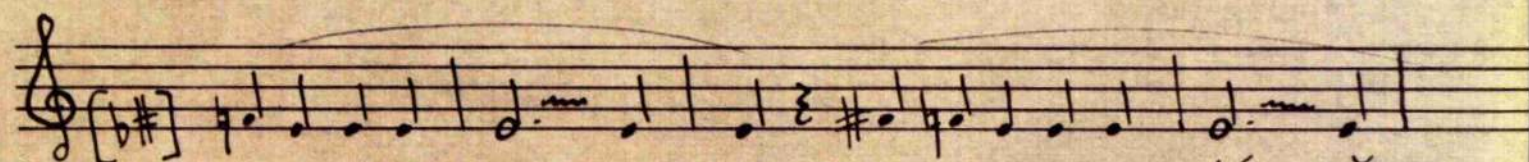
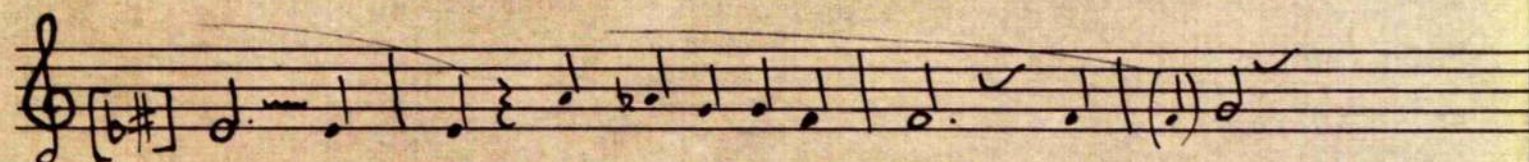
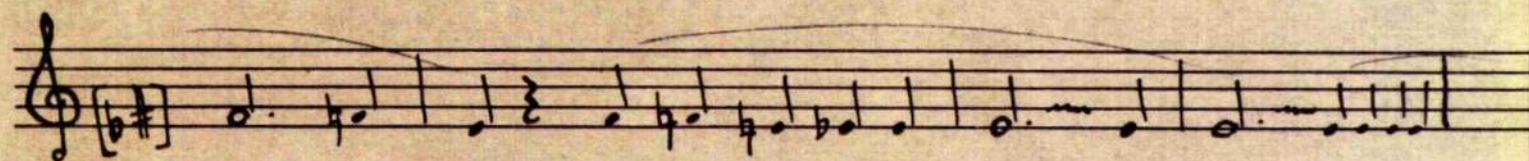
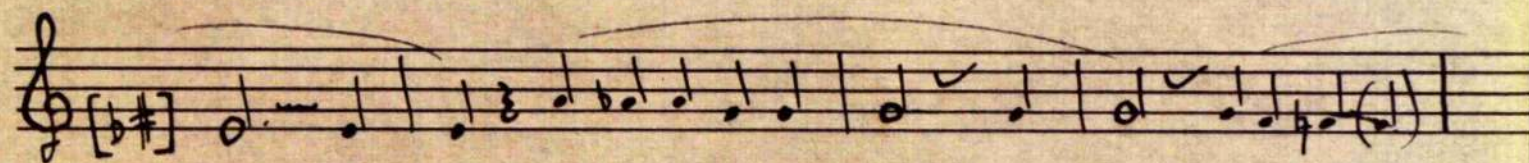
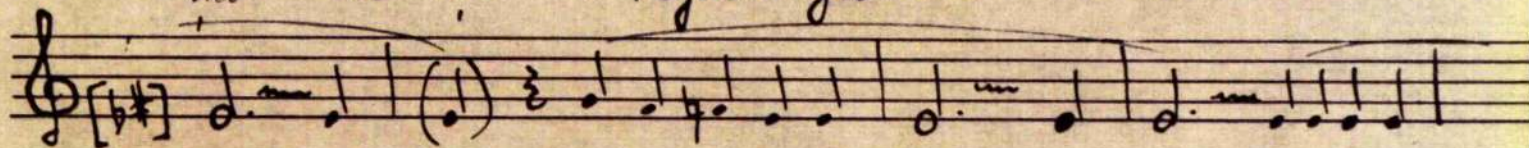
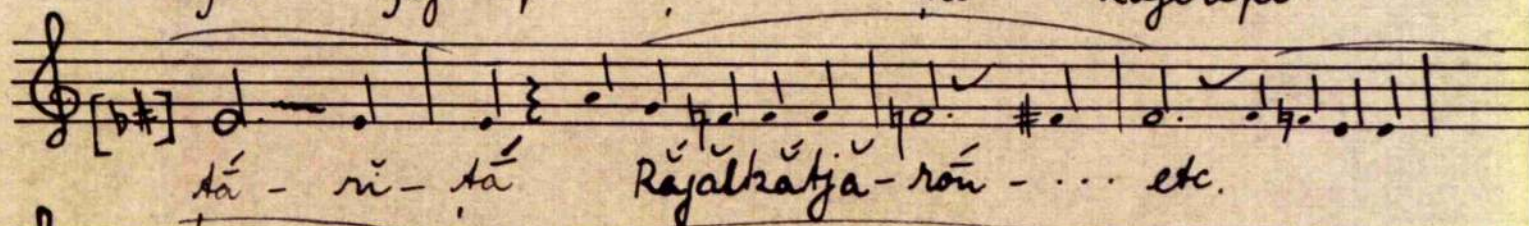
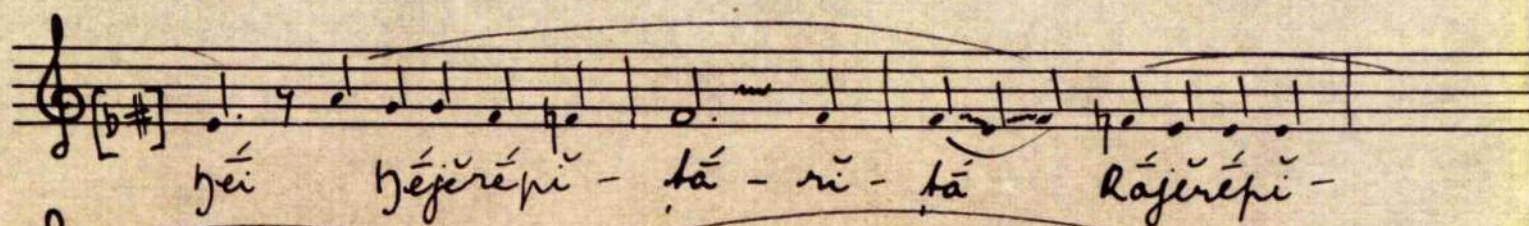


Cot 25

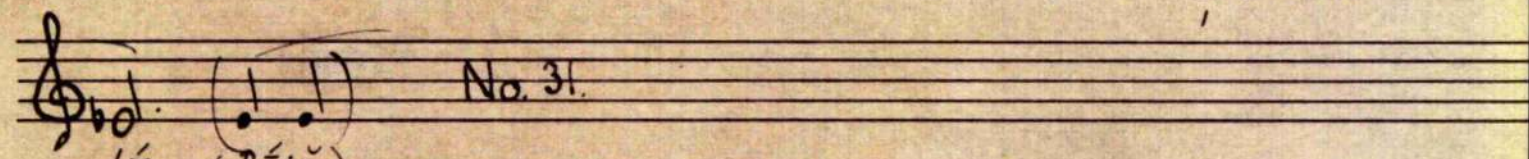
Verse 4

184





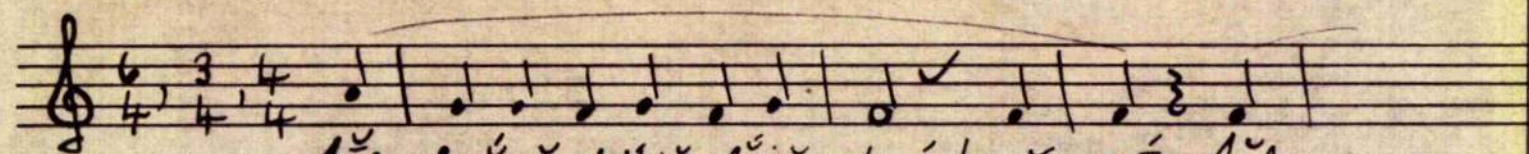
..... tā - ri -



tā (Răje)

Cut 26

Verse 5



Jäl- kyäpā-tyäntjū-lāja - tnoū/ mā- gei Jäl-

kyäpä-hyänjää-läjä-knoon/mä-yei Jele-lintjä-knoon/mä-
 yei Jele-lintjä-knoon/mä-(yei) Jäl-kyäpä-... etc.

.....knoon / mä-yei (Jele-lintjä-knoon)

Cut 27
Verse 6

= 54

Ấn - kē - kō - lăi / hũ - jă - wĩ - kē - rēi - kē - ră - lăi

Hũ - jă - wăn - kē - ... etc.

..... rēi - kē -

No. III.

ră - lăi

Cut 29

Verse 8

kē - hă - h̃jăi Lũ - jă - wũ - kũ - b̃ - ñh̃ai Hũjă -

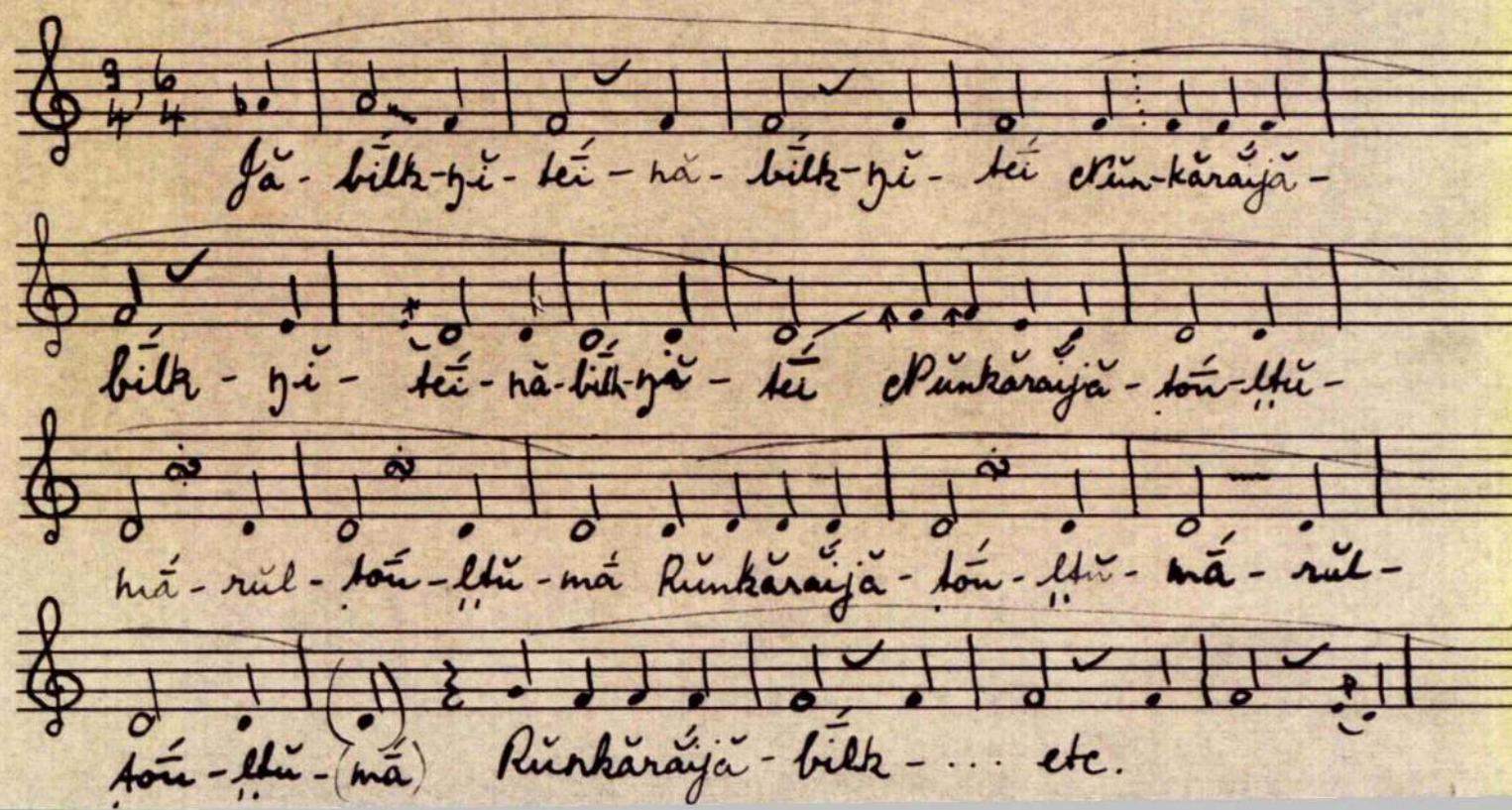
wũ - m̃ - hă - h̃jăi Lũ - jă - ... etc.



.... Hüja - wu - me - hä - nja

Gut 31

Verse 10

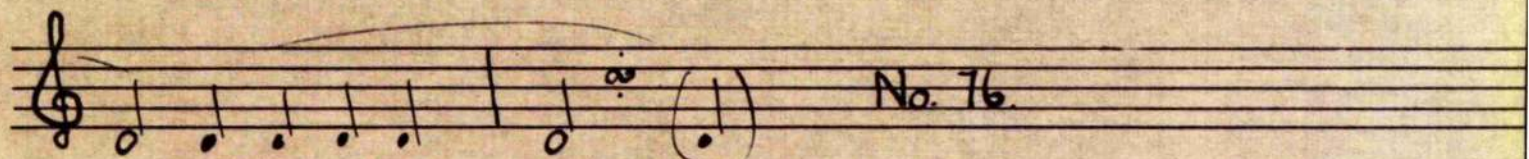
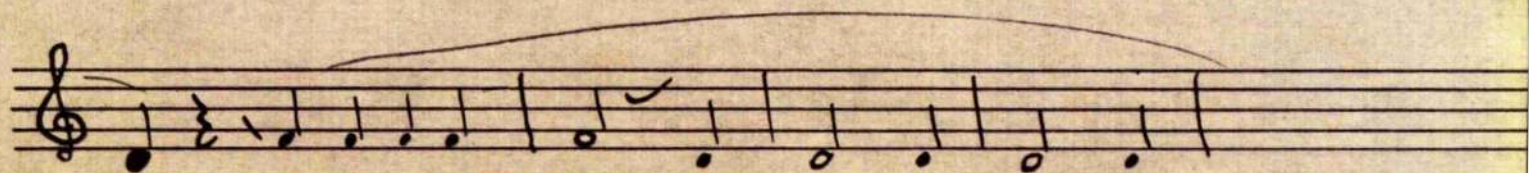
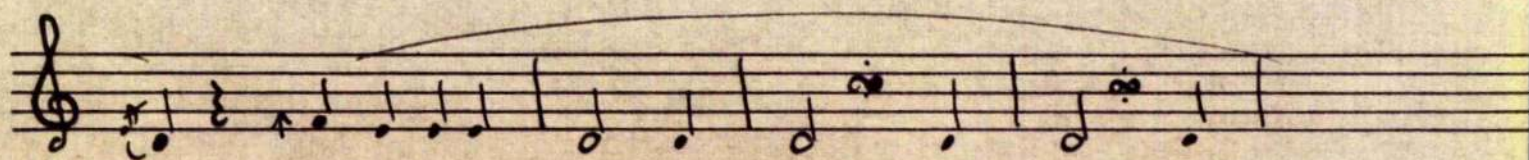


Ja - bilk - gi - tei - hä - bilk - gi - tei Runkäräjä -

bilk - gi - tei - hä - bilk - gi - tei Runkäräjä - ton - lli -

hä - rül - ton - lli - mä Runkäräjä - ton - lli - mä - rül -

ton - lli - (mä) Runkäräjä - bilk - ... etc.



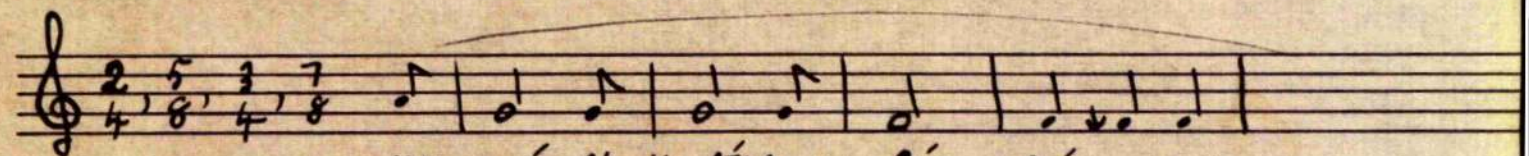
No. 76.

..... Runkäräjä - ton (Hä)

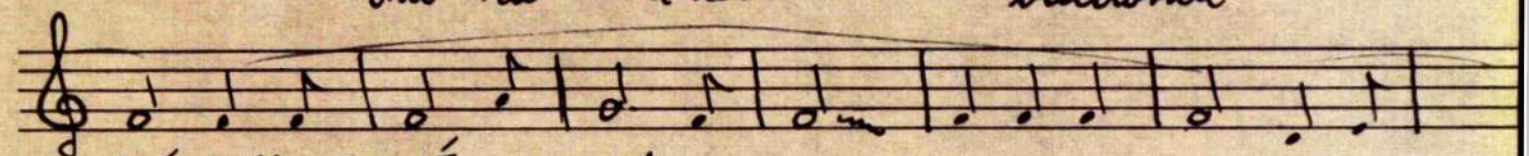
Cot 32

Verse 11

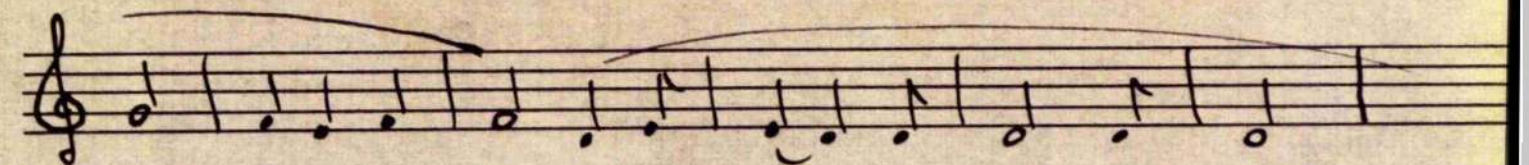
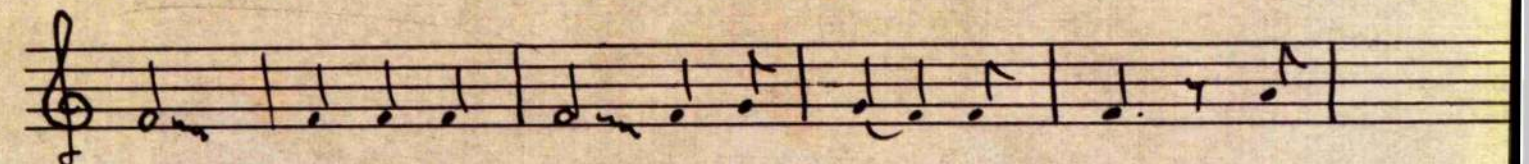
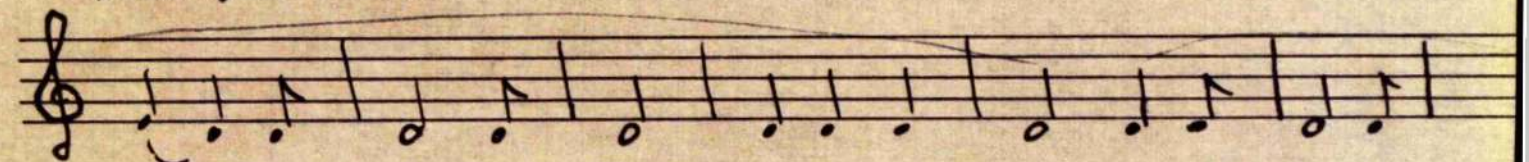
= 88



chä - rä - lkwä - läl - bündotmä -



Anäi Hü-mä - rä - ... etc.



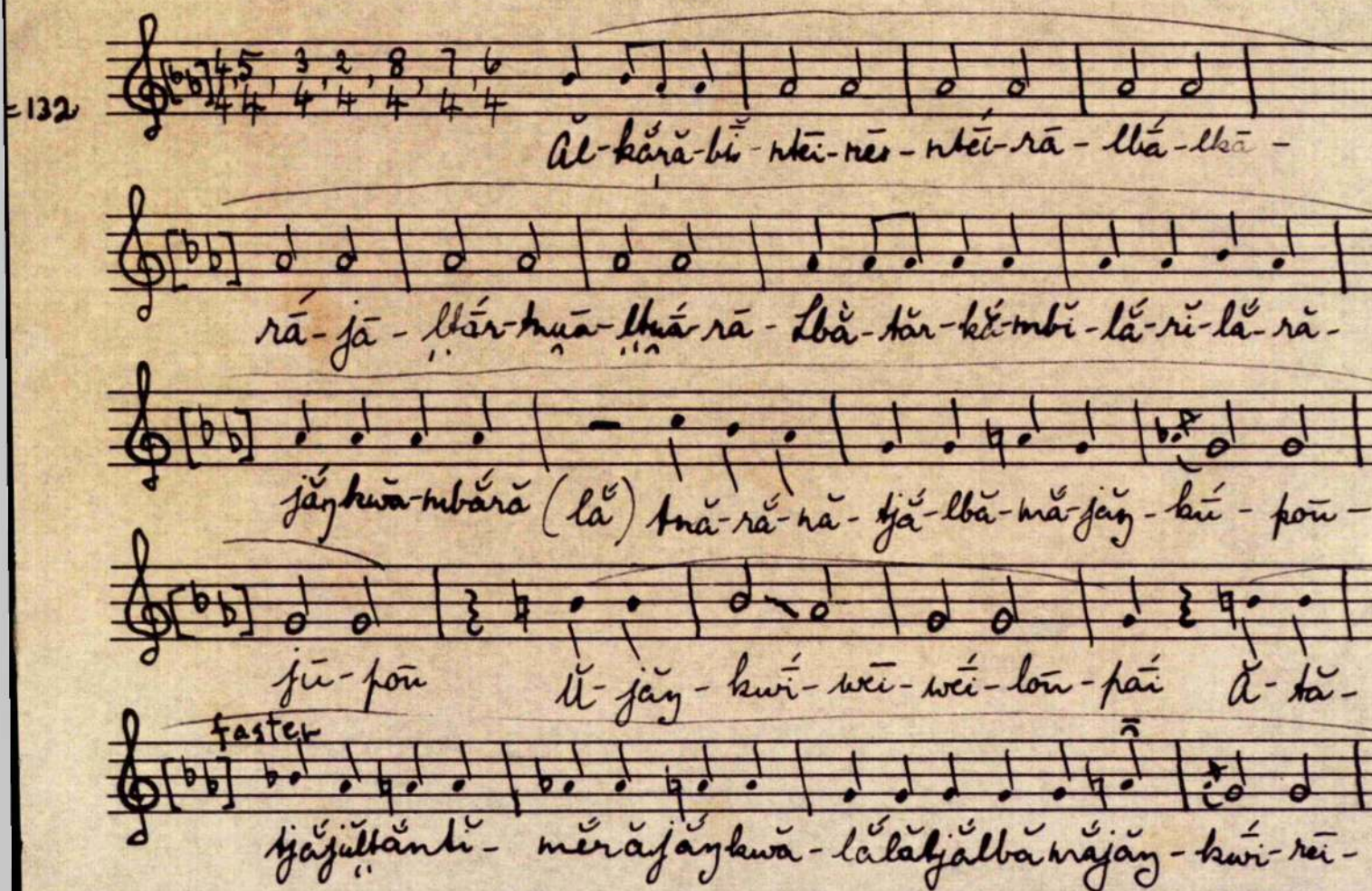


... kwä - läl (bündotnä - tnäi)

Cvt 20

Verse 13a. - Irregular declaimed verse

132



Äl-kärä-bi-ntei-nes-ntei-rä-llä-lkä -

rä-jä-llär-nuä-llä-rä-lbä-tär-kämbi-lä-rä-lä-rä-

jängkwa-mbarä (lä) tnä-rä-rä-tjä-lbä-mä-jäng-kü-pou-

jü-pou ü-jäng-kwi-wi-wi-lou-pai ä-tä-


faster

tjäjältänti-märäjängkwa-läläljälbä-mäjäng-kwi-rei-

kei I - jir - tjä - lba - lä - ri - wē - lou -
 hai Il - bā - lä - rä - rä - pä - tä - rä - pä - tä - jäy käläy kü -
 lä - rä (pätä) räpä - häjäng - twälälä rä - twälälä tuärä - läjälbä mä -
 jäy käläy külä - twälälä - twä - rä - hä - tjä - lbai Me -
 jä - lbā - twai *marcato* Ä - lbā - ri - wē wē - lä - häjäng kwä mä lä pä mä wä -
 häjälä - gkūn - länn - käl - pänn - kä - lä -
pprox. tempo primo
 häi Ä - lēr - kei - lēr - kei - nēi - tjēi Jäl - pū - tä -
cantabile
 lä - jä - rä - kwä - lä - rä - kwä (lä) Jhu - jä - rü - tēr -
 kei - lēr - kei - nēi - tjēi

Al-ha-rai-jal-tarhu^ual^uba^uba^u-ba^ura^ubin-

slower



hēi - rē - nēi - rā - lā - lā - (rā) - jā - lār - tūa - tūa Tār -

Handwritten musical notation for the first staff of the song. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. Below the staff, the lyrics "The Rose Tree" are written in a cursive script.

kāmbilāri - lārājāy kwā-mbā(rā)lātā - rānātjālbāmājāy -

kū - pōu - jū - pōu

ü - jäng - kwí - wéi - wéi - lán - pátá -

[illegible]

hjáfulltári - mārā jāy hwa - lā - lā (hā) lā - mā - jāy - hwi - rai -

Handwritten musical notation on a single staff. The staff begins with a treble clef. The notation includes several measures of music. The first measure contains a quarter note, an eighth note, and a sixteenth note. The second measure contains a quarter note, an eighth note, and a sixteenth note. The third measure contains a quarter note, an eighth note, and a sixteenth note. The fourth measure contains a quarter note, an eighth note, and a sixteenth note. The fifth measure contains a quarter note, an eighth note, and a sixteenth note. The sixth measure contains a quarter note, an eighth note, and a sixteenth note. The seventh measure contains a quarter note, an eighth note, and a sixteenth note. The eighth measure contains a quarter note, an eighth note, and a sixteenth note. The ninth measure contains a quarter note, an eighth note, and a sixteenth note. The tenth measure contains a quarter note, an eighth note, and a sixteenth note. The eleventh measure contains a quarter note, an eighth note, and a sixteenth note. The twelfth measure contains a quarter note, an eighth note, and a sixteenth note. The thirteenth measure contains a quarter note, an eighth note, and a sixteenth note. The fourteenth measure contains a quarter note, an eighth note, and a sixteenth note. The fifteenth measure contains a quarter note, an eighth note, and a sixteenth note. The sixteenth measure contains a quarter note, an eighth note, and a sixteenth note. The seventeenth measure contains a quarter note, an eighth note, and a sixteenth note. The eighteenth measure contains a quarter note, an eighth note, and a sixteenth note. The nineteenth measure contains a quarter note, an eighth note, and a sixteenth note. The twentieth measure contains a quarter note, an eighth note, and a sixteenth note. The notation is written in dark ink on aged, slightly yellowed paper.

kei ń-jĩr - ɣã - lbã - lá - ri - wẽi - lon - (kai) ɣ - lbã -

lă-ră-ră-pă-tă-ră-pă-tă-jăy-kũ-lăy-kũ-(lăy)ă-pă-tă-

ra-pä-tai-jäng - kwä¹lvälä¹rä - twälbähwä¹rä - läj¹ä - llämä¹-

jāy^hkūlāy^hkūlā - (hwā^hlā) - hwā - rā - nā - tja - lbāi ũ -

jā - lba - twai al - bā - ri - wē - wē - lā - nāi - fā - kwā - mā - lā - pā -

approx. tempo primo

tră-wă-ntjăi-ă-ghur-lărr - kâl-făr-kă-nă-

faster and with much emphasis

tjăi ăl-bi-jū-bă-ti-jē-trăi ă-jūng-kū-

cantabile and slower

ră-pă-ltă-pă-ltă ũ-lir-kui-lbër-kē-

hēi-tjēi jăl-pi-tă-lă-jă-ră-kwă-lă-ră-

(kwă)-lă jă-rū-lēr-kui-lēr-kē-hēi-tjēi

In verse 2 all the ornaments occur after the note on the first beat of the bar. Line 7, bar 1 is no exception, the grace note being attached to its preceding note.

The $\frac{6}{4}$ bars of verse 3 have three clear beats (originally transcribed as $\frac{3}{4}$, $\text{♩} = 160$). The regular \checkmark ornamentation reappears, as also does the grace note attached to its preceding note (line 2, bar 4).

In verse 4 the majority of $\frac{7}{4}$ bars have an anticipatory note on the third crotchet beat. In lines 7 and 8, bar 4 the F sharp is a vocalized breath-intake. The next note is ornamented as the first one would have been had it been sustained.

Verse 5 again has 3 beats in the $\frac{6}{4}$ bar.

In verses 6, 7 and 8, not only the rest, but also the accented note immediately before this rest is an intrinsic part of the rhythmic pattern.

In verse 10 the $\frac{6}{4}$ bar has two beats, having been originally transcribed as a $\frac{6}{8}$ bar, $\text{♩} = 160$.

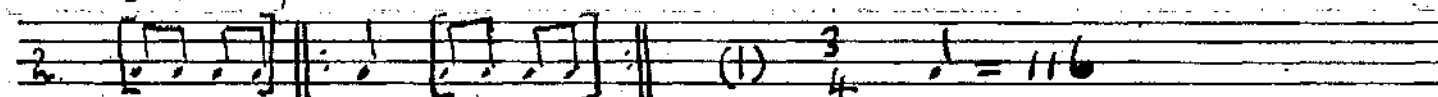
The metronome markings in the catalogue have all been taken from the first recording of this song. Verse 11 was taken at a slightly faster tempo in the second recording, and the higher metronome mark appears in the transcriptions.

Verse 13a is quite different from any of the regular verses. There is no common link either by scale, or melodic outline, or even ornamentation. There are many tempo changes; an accelerando over the lengthy descending crotchet passages concluding with a ritardando with every note heavily accented. The last eleven bars have an entirely different atmosphere. The basic $\frac{4}{4}$ rhythm has now become a compound time, the tempo has been modified and the tonal centre has changed.

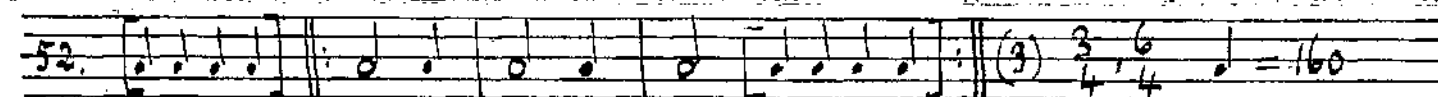
This final cantabile passage appears in verse 13b without much change. The two verses, or more correctly, the two versions of verse 13 are closely related, but that marked 13b has more change of tempo and less of tonal centre.



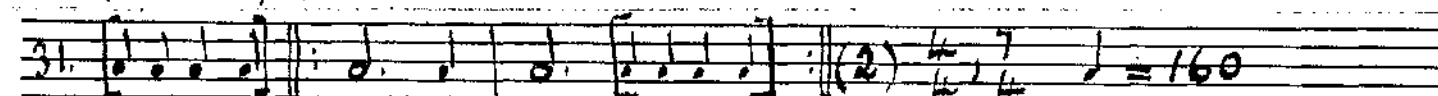
S.E. C. 22, V. 1.



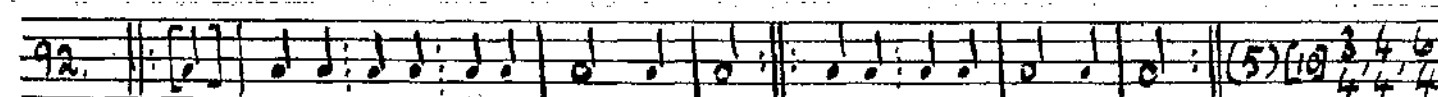
S.E. C. 17, V. 6; C. 23, V. 2.



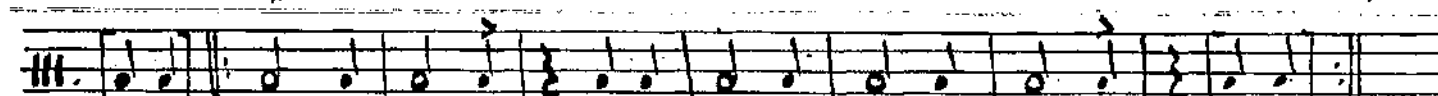
S.E. C. 24, V. 3.



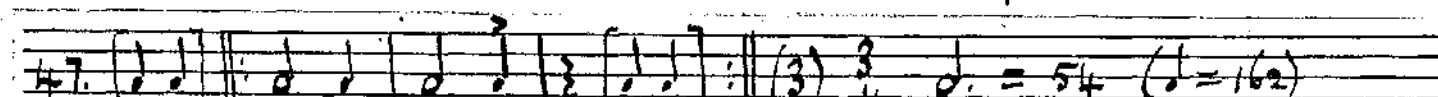
S.E. C. 25, V. 4.



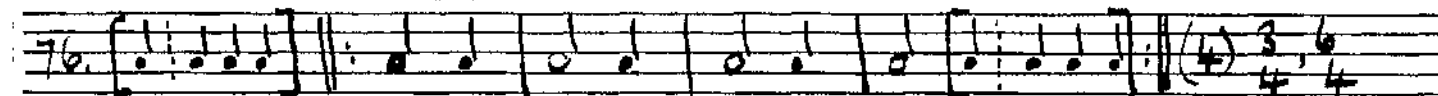
S.E. C. 26, V. 5.



S.E. C. 12, V. 2; C. 14, V. 3; C. 27, V. 6; C. 28, V. 7. (7) 3/4 ♩ = 54 (♩ = 162)



S.E. C. 15, V. 4; C. 29, V. 8; C. 30, V. 9



S.E. C. 12, V. 1; C. 16, V. 5; C. 30, V. 9; C. 31, V. 10.



S.E. C. 18, V. 7; C. 19, V. 12; C. 32, V. 11; C. 33, V. 12.

These verses clearly fall into four sections, with verse 1 excluded, and with section 4 consisting of the two variations of the declaimed verse.

Verses	1	2	3	4	5	6	8	9	11	13a	13b
1											
2			3	4	5						
3		2		4	5	6	8	9			
4		2	3	4	5				(11)		
5		2	3	4							
6			3				8	9			
8			3			6		9			
9			3			6	8				
11				(4)							
13a	irregular declaimed measure.										
13b	irregular declaimed measure.										

As is customary, verse 1 is a simple rhythm which does not appear, in this way, to be closely related to other verses. However, as well as the usual unifying element of the melodic outline, there is the further common factor in these verses of unique ornamentation.

Section 1 -- Verses 2 - 5

This section provides all the material for the regular verses. The rhythm of verse 3 is an important one, which relates this section with section 2, while verse 4 foreshadows the rhythm of section 3.

Section 2 -- Verses 6 - 10

These verses develop the material of verse 3; their most unusual feature is the recurrence, in all but verse 10, of the crotchet rest as an intrinsic part of the rhythmic pattern.

Section 3 -- Verses 11 and 12

These verses are almost new material to the song, but are connected to section 1 through verse 4.

Section 4 - Verses 13a and 13b

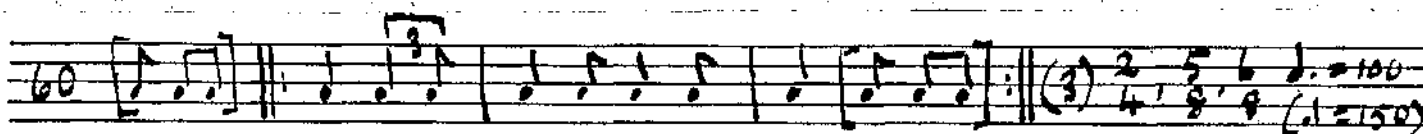
These two versions of the irregular declaimed verse have free rhythmic structure which in each example ends with a melody which, to a Western ear, is easy to retain. Neither version has any musical relationship with the regular verses, not even by the use of the same scale or ornamentation. There should, I think, be more than one of these irregular verses.

The two Lower Southern Aranda Eréa Rain Verses are repetitions of one another and the transcription for verse 1 only is included here (see p. 256)

Eréa is linked by a myth also with Mbálka, a fire totem centre south of Horseshoe Bend; for two of the Eréa rain ancestors travelled by a devious route to Mbálka, where they put out a great bushfire which had been lit here by the local Crow Sire. The two Lower Southern Aranda rain verses from Eréa given at the beginning of record PRX4024, side 2K3195 relate to the journey of these two Eréa ancestors.

Comments on Transcription

Compared with the richness of other rain verses, this performance seems dull and monotonous. The two voices intone this verse with slight pitch alterations of one note. There are many syllables missing, and many, marked in brackets, which are almost inaudible or are sung by one voice only. There are audible breath intakes between notes (these are not marked in the transcription).

Rhythm

E.R. C.1, V.1; C.2, V.2.

The three Upper Southern Aranda Rain Verses are beautiful pieces of music, rich in feeling, highly decorative and very well performed. They were performed to stop the rain on the rare occasions when it continued long enough to prevent the men from going out hunting. (cont.p.260)

LOWER SOUTHERN ARANDA ERĒA RAIN VERSE

Cutl
Record PRX4024 Side 2XS195

1.9.59
12.12.60

Verse 1 $\tau = \tau$

= 150

Handwritten musical score for a rain verse in Lower Southern Aranda. The score is written on ten staves of five-line music paper. The notation includes treble clefs, time signatures (2/4, 6/8, 5/8), and various musical symbols such as notes, rests, and triplets. The lyrics are written in a stylized script below the notes. The score is divided into sections by a double bar line. The first section is labeled 'Verse 1' and the second section is labeled 'No. 60.'.

sole

other voice

Ră-hyātā - tāt / Lū-rā - tāt fā - tāt fā - tāt chā - kyātā -

tāt - ... etc.

... Lū-rā -

No. 60.

tāt fā - tāt

UPPER SOUTHERN ARANDA RAIN VERSES FROM MBORAWATNA

Cut 3

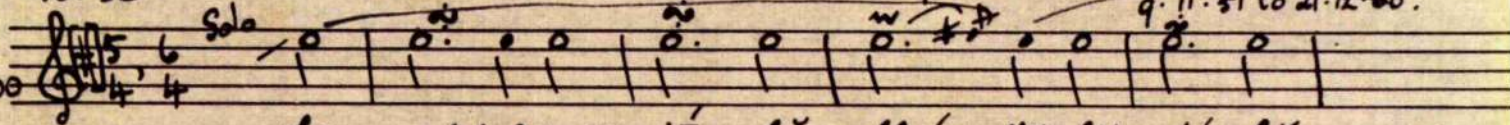
Verse 1

Record PRX4024 Side 2XS194

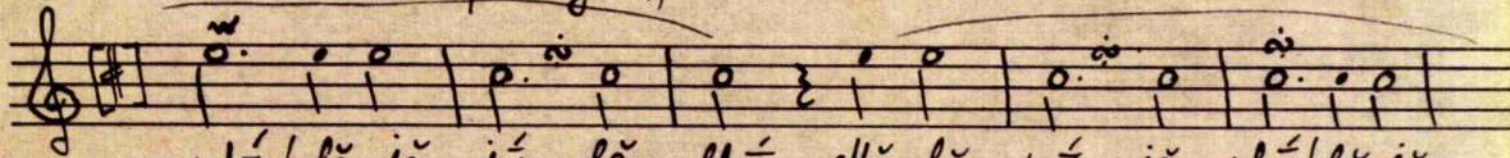
AND LILLA CREEK

9.11.51 to 21.12.60.

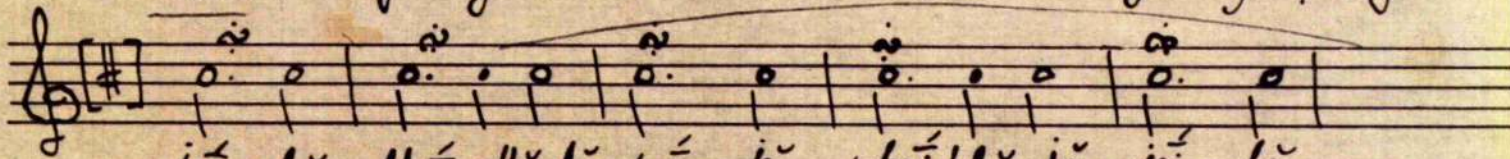
M. ♩ = 200



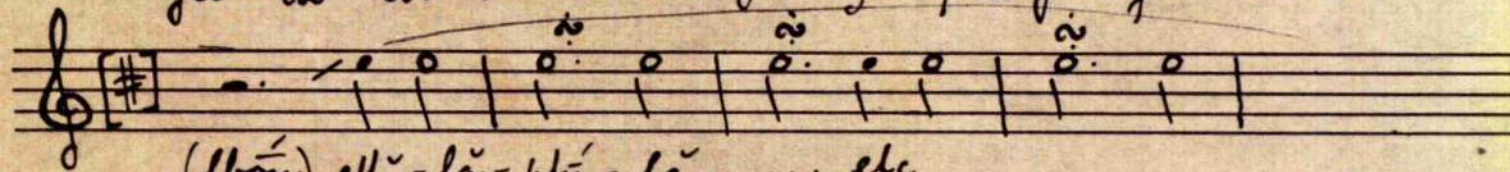
Lă - ntă / lă-jă-jéi - lă - lbôn chũ-lă-nhũ-lă-



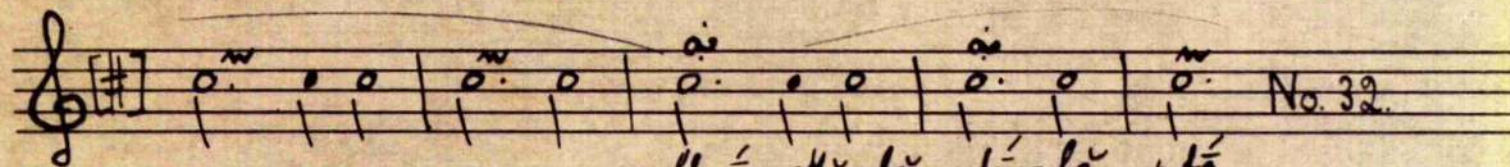
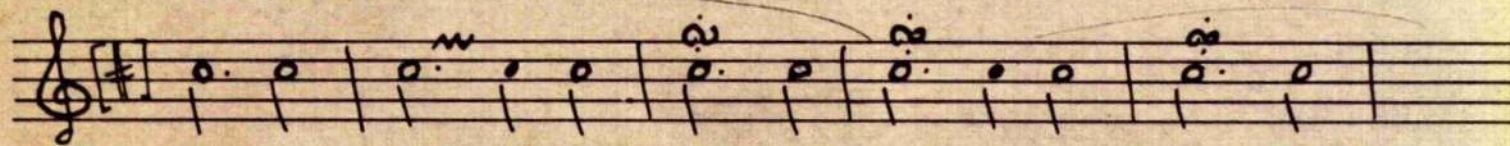
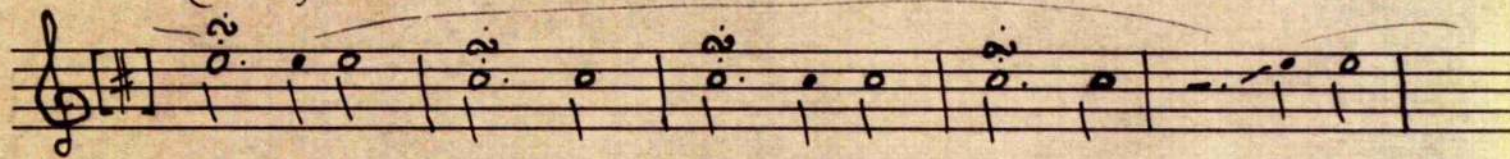
ntă / lă-jă-jéi - lă - lbôn chũ-lũ-méi-jé - ykai / lă-jă-



jéi - lă - lbôn chũ-lũ-méi-jé - ykai / lă-jă-jéi - lă-



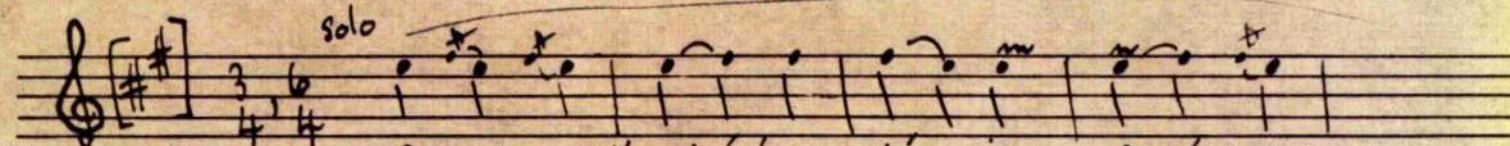
(lbôn) chũ-lă-nhũ-lă - ... etc.



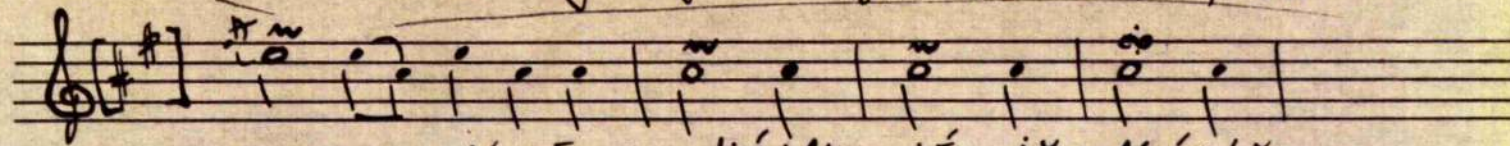
... lbôn chũ-lă-nhũ-lă - ntă

Cut 4

Verse 2



lũ-mĩ-njé-njéi / lă-jéi-jă - lbôn / bǎ-



lbôn chũ-lũ-mĩ-njé-njéi / lă-jéi-jă - lbôn / bǎ-

lbon chi-tja-te-ra-te-re-la-jei-la-lbon/ba-

lbon chi-tja-te-re-la-jei-la-lbon/ba-(lbon)chi-lu-mi-ye-

... etc.

ra-

No. 115.

te-re-la-jei-la-lbon/ba

Ct 5

Verse 3

= 144

solo

gilka-ri-bil-tei-ka-mba-gu/bil-

tei-ka-mba-gu gilka-ri-bil-tei-ka-mba-

gu/bil-tei-ka-mba-gu gilka-rei-kei-

ljei - ri - ljei - rei / nki - ljei - ri - ljei - rei gilka -
 rei - nki - ljei - ri - ljei - rei / nki - ljei - ri - ljei -
 rei gilka - ri - bil - kei - ka - mba - ya / bil -
 kei - ka - mba - ya

No. 121.

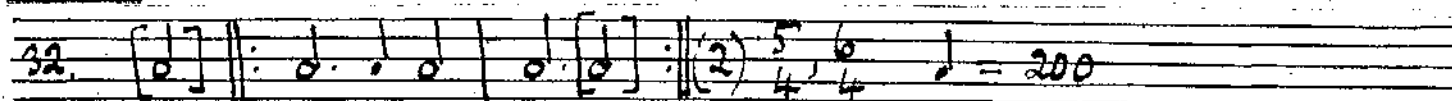
The transcriptions completely fail to recapture the spirit of these songs.

In verse 1 there is ornamentation on every accented beat - occasionally after the beat. The first note is missing in line 4, bar 1 and line 5, bar 6.

Verse 2 is unusual in the use of the interval of a tone above the first note as an ornament.

Verse 3 has a very long rhythmic pattern with no ornaments. The same melodic outline is used in the three verses, but in verse 3 it is extended down a tone, thus changing the tonic.

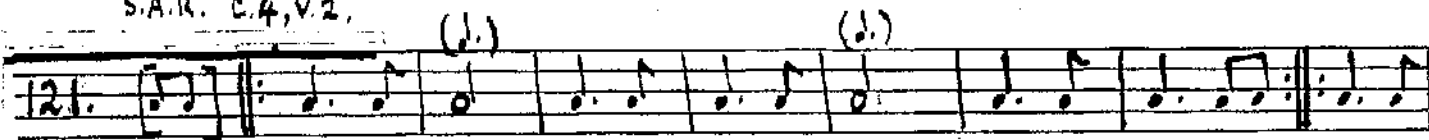
Rhythms



S.A.R. C.3, V.1.



S.A.R. C.4, V.2.



S.A.R. C.5, V.3.



$\text{♩} = 144$

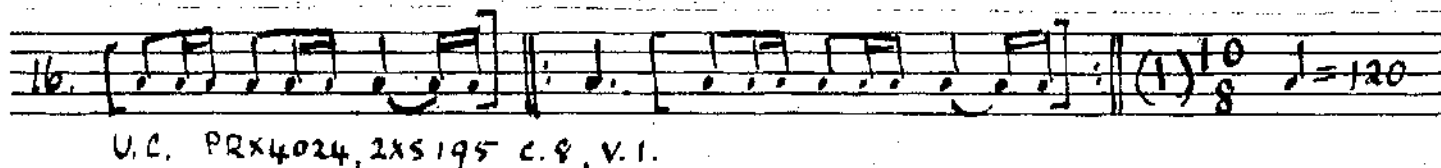
The rhythm of verse 2 is almost identical to that of verse 10 of the Ulamba Song of Eréa. They both use the $\frac{6}{4}$ bar with two beats.

Verse 3 has the longest rhythmic pattern so far found.

The last rain verse to be quoted has no connection with any of the

previous verses. It is an Unmätjera verse from the Kwätja (Rain) Song of Wálabánba, and it was recorded at the 1953 ceremonial festival held at Wólatjatára. It is performed by two Unmätjera men, visitors to the festival, and is sung with a nasal quality of voice. The lengthy and rapid upbeat gives the verse an agitated feeling. It is highly ornamented.

Rhythm (see p. 262)



It would seem from these few examples of rain verses that elaborate ornamentation is a feature of the music which must hold an important place in the lives of the water-conscious inhabitants of the barren heart of the continent of Australia.

AN UNMÁTJERA VERSE FROM THE KWÁTJA (RAIN)

Cvt 8

SONG OF WĀLABĀNBA

solo

Record PRX4024 Side 2X5195

30.9.59
12.12.60

♩ = 120

Handwritten musical score for a song. The notation is on five-line staves with a treble clef and a key signature of one flat (Bb). The time signature is 10/8. The tempo is marked as ♩ = 120. The score includes a solo voice part and an 'other voice' part. The lyrics are written below the notes.

Lyrics: *jāli-mā-wjälä-rä-lä-rä jā-jābā-hā-wīi-gkā-jā-ni jā-jāli-mā-... etc. ...rä jā-jābā-hā-wīi-gkā-jā-*

Other markings: *No. 16.*, *ni*, *other voice*

The Eréakúra Song of Mbálerkja

This Eastern Aranda song used to be chanted in order to promote the increase of yalka bulbs at Mbálerkja. Only the ceremonial chief of Mbálerkja sang these songs, sometimes with assistance from a few older men of this region.

This song was recorded from Johnson Njúkunba at Maryvale Station on 29th July, 1953. It was an Eastern Aranda (or Alitjara Dialect) song, Mbálerkja being situated on the Lower Hale River. When this recording was re-spooled at Alice Springs eleven days later, the magnetic wire got tangled up, and all but the first 5 verses of this song were lost. I managed to re-record the song once more at Alice Springs, from the same singer (Johnson Njúkunba), on 13th August, 1960. Njúkunba now sang these verses in a higher key. This second recording appears on PRX4016 as verses 1 - 9 of the Eréakúra Song of Mbálerkja; verses 10 - 14 on the same disc represent what was left of the original recording made at Maryvale. Verse 14 breaks off abruptly at the point where the wire of this original recording became hopelessly tangled.

The difference in pitch is therefore due to the same singer's use of different starting notes on these two recording dates. Whether the machine also varied very slightly in speed on those two dates, I cannot say; but even if there had been a very slight variation in speed, this would not account for the very marked difference in pitch.

When the song was being repeated on 13th August, Njúkunba used a traditional "variant" (khátiwúlintja) for the first verse of this song, i.e. verse 1 (sung on 13th Aug.) is a "variant" of verse 10 (sung on 29th July). The words constituting verse 1 are -

Mána ánya púljara, púljareljára;

Mána ánya utúruta.

(=There are flat food bulbs, - there
are small, flat [food bulbs];
There are large, rounded food bulbs.)

The words constituting verse 10 are -

Jála mána ánya púljara, púljareljára;

Jála mána ánya utúruta.

(= Lo, there are flat food bulbs, - there are
small, flat [food bulbs] ,
Lo, there are large, rounded food bulbs.)¹

(cont. p. 271)

EASTERN ARANDA ERÉAKÚRA SONG OF MBÁLERKŊA

Cut 10
Verse 10

Record PRX4016 Side 2XS178
solo throughout

14.8.60 to
28.12.60

= 88

Mã - hã - yon - pũ - gĩa - rôn - pũ - gĩa - rē - gĩa -
rē gĩa - lō - mã - hã - yon - pũ - gĩa - rôn - pũ - gĩa - rē - gĩa -
rē gĩa - lō - mã - hã - yon - tē - rôn - tē gĩa - lō - mã
hã - hō - tē - rôn - tē gĩa - lō - mã - hã - ... etc.
..... hã - yon - pũ -

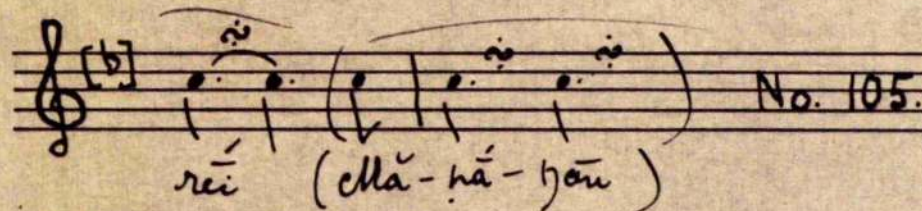
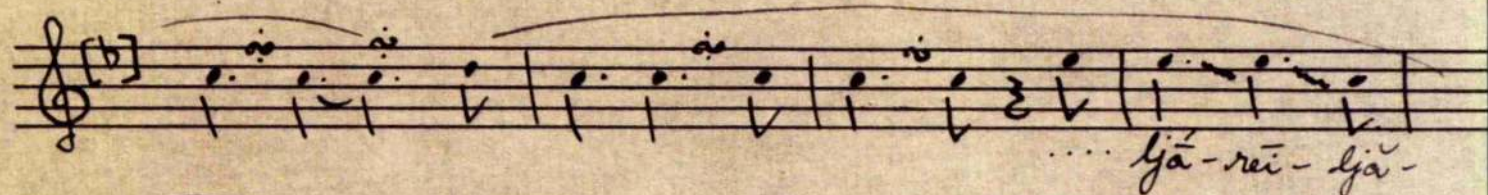
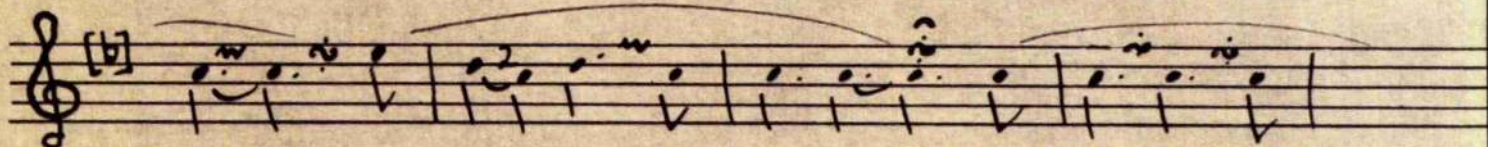
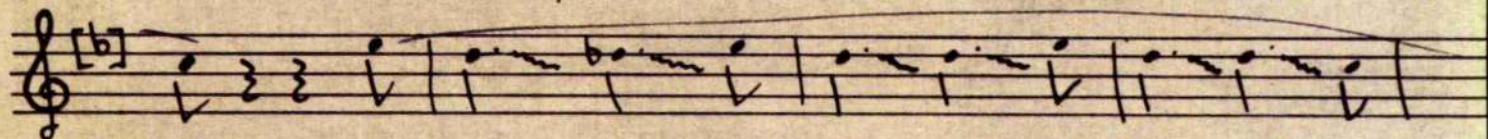
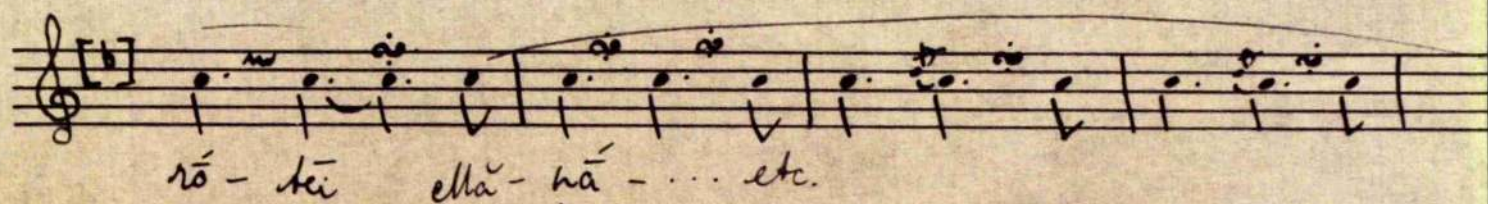
(gĩa - rôn - pũ - gĩa)
No. 117.

Cut 1

Verse 1 - A TRADITIONAL VARIANT OF CUT 10

= 92

Mã - hã - yon - pũ - gĩa - rôn - pũ - gĩa - rē gĩa -
rē Mã - hã - yon - pũ - gĩa - rôn - pũ - gĩa - rē - gĩa -
rē Mã - hã - yon - tē - rôn tē Mã - hã - yon - tē -

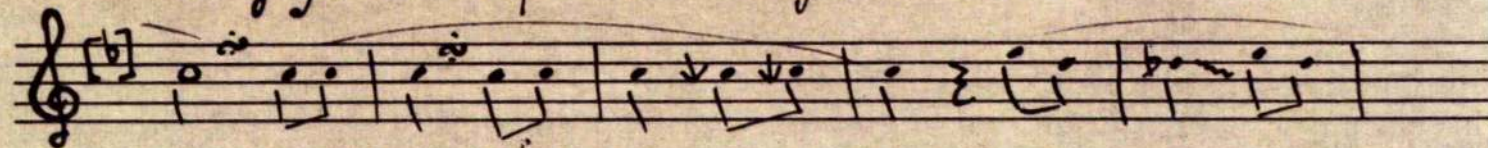
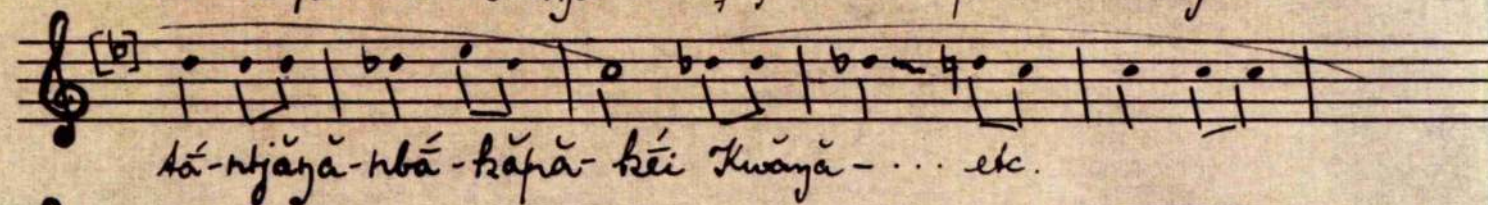
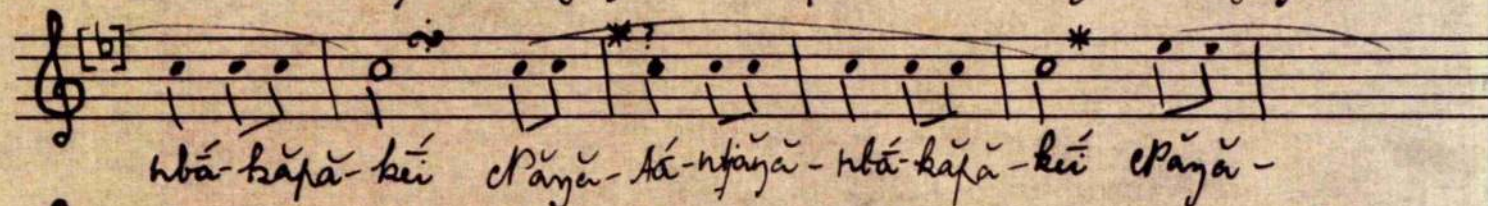
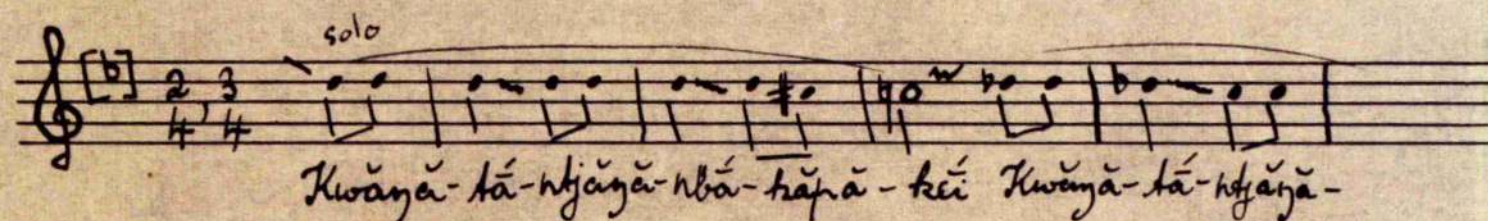


No. 105.

Cut 2

Verse 2

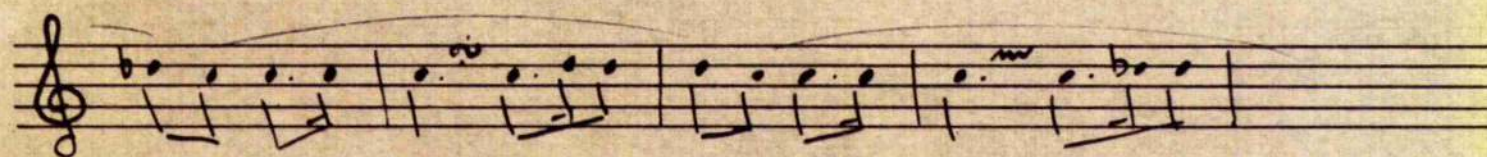
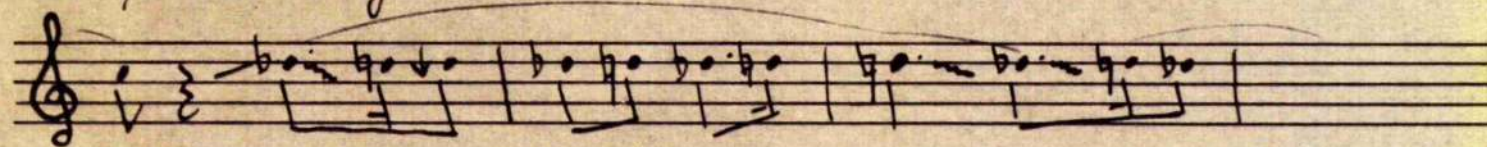
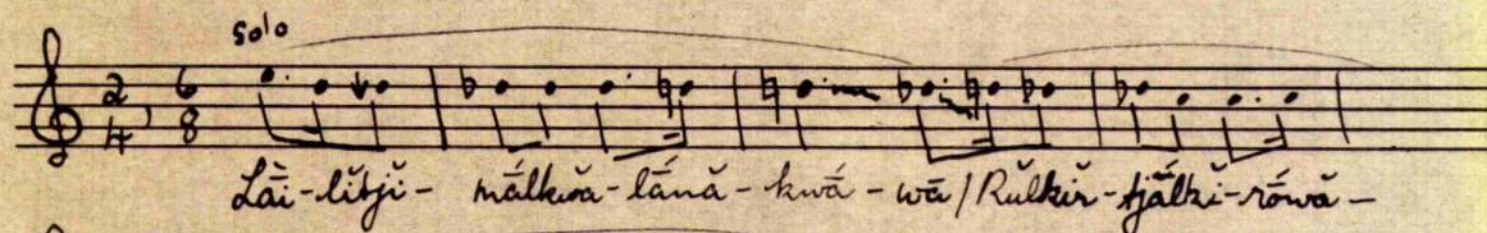
N.B. * to * wiped off tape before transcription.





Cot 3

Verse 3



No. 35.

Cut5
Verse 5

267

solo

$\text{♩} = 154$

4/4 9/8 3/8 7/8 3/4

chitjir - kūr-nbēi-rā / wūtjir - kūr-nbēi Rūtjir -

kū-nbēi-rā / wūtjir - kū-nbēi Rīmbe - rā-rē - rā / rēlē -

lēi-lā - hēi chīmbe - rā-rē - rā / rēlē - lēi-lā -

hēi chitjir - kūr - ... etc.

No. 109

..... rēlē - lēi-lā - hēi

Cut6

Verse 6

Solo

3/8 5/8 2/8

88

clă - būnkimbă - būnkimbă - tōn-clă - būnkimbă - būnkimbă -

tön että-kälte-rere-rerikä-tön että-kälte-rere-rerikä-

tön että-hinn-... etc.

..... birkimbä-

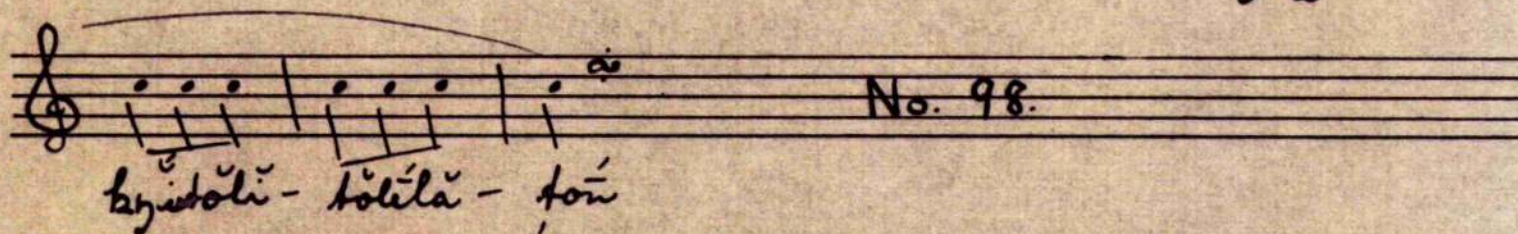
(tön (että-kälte-rere))

No. 104.

Cut 7
Verse 7 solo

1. d. = 84

Mäl - kyintöli - tölälä - ton Mäl - kyintöli - tölälä -
 ton Mäl - kyijöbär - kwi - lä - ton Mäl - kyijöbär - kwi - lä - ton Mäl -
 kwi - ... etc.



No. 98.

kyi-tó-li - tó-ti-lá - fón

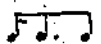
Verses 8 and 9 are repetitions of verse 7.

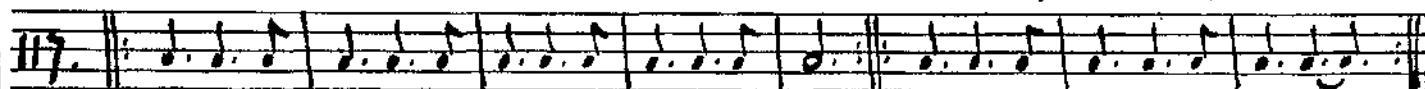
Verse 10 is really verse 1 of the original performance. The remaining verses are identical to verses 2 - 5, and have not been transcribed. Verse 10 has been placed first, because the verse I have labelled "verse 1" is a variant of the original verse 1.

There is considerable difference in the pitch of these two verses - approximately a minor sixth - which would seem to indicate that the actual pitch is not very important. It may, however, indicate that the performer did not have a very accurate pitch memory. There is less glissando and ornamentation in verse 10 than in verse 1, and apart from the rhythmic difference arising from the extra syllables of verse 10 the performances are remarkably consistent.

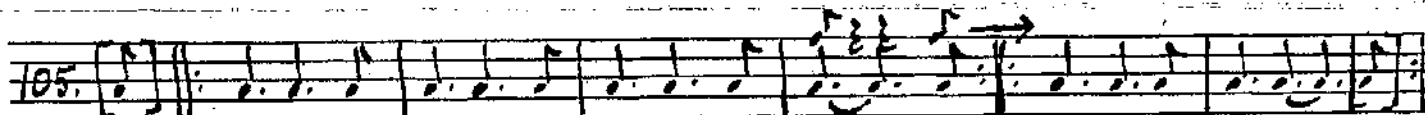
The small range of these two verses is further restricted in verse 3. In transcribing this the frequent chromatic alteration on D was used intentionally. There are two notes which are altered in this way, and a chromatic change above C is quite a different note to a similar change below D. The analyses of a film of the sound waves of the early part of verse 2 revealed a number of intervals of about 80 cents. It is probable then that the distance from "C" to "C#" would be 80 cents and "D^b" to "D" likewise about 80 cents, i.e. 20 cents less than a semitone in each case.

Verse 5 is rhythmic and invigorating. It is quite different to the highly ornamented early verses. A feature which adds to the almost percussive effect of the singing is the tendency to perform two rapid notes on the 'n' on the last quaver of every $\frac{4}{4}$ bar. Twice the phrase is broken by a rest, each time occurring in the same part of the rhythmic pattern. (line 3, bar 4 and line 6, bar 2).

Verses 6 and 7 have a much wider range and correspondingly fewer ornaments. Verse 7 is unusually long (75 bars), and this probably accounts for the extended pauses for breath. Here, as in all the other $\frac{3}{8}$ verses, there is a tendency to sing the first two quavers closer together - almost  .



E.M. C.10, V.10.

(8)[16] $\frac{3}{4}, \frac{7}{8}, \frac{9}{8}$ $\text{♩} = 88 (\text{♩} = 176)$ 

E.M. C.1, V.1.

(6)[12] $\frac{6}{8}, \frac{7}{8}, \frac{10}{8}$ $\text{♩} = 92 (\text{♩} = 138)$ 

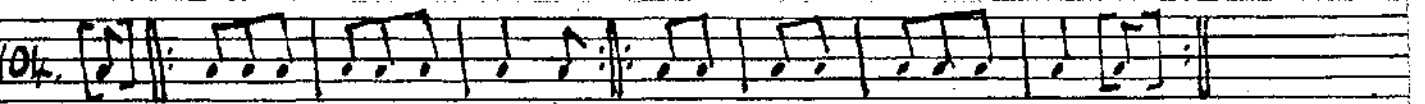
E.M. C.2, V.2.

(3) $\frac{2}{4}, \frac{3}{4}$ $\text{♩} = 112$ 

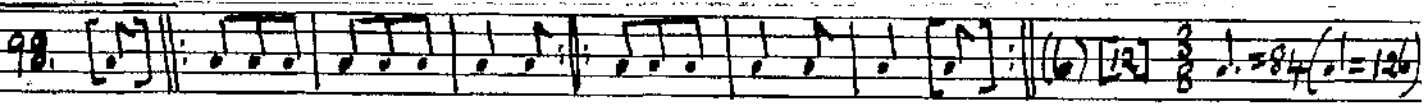
E.M. C.3, V.3; C.4, V.4.

(2) $\frac{2}{4}, \frac{6}{8}$ $\text{♩} = 116$ 

E.M. C.5, V.5.

(6)[12] $\frac{3}{4}, \frac{4}{4}, \frac{3}{8}, \frac{7}{8}, \frac{9}{8}$ $\text{♩} = 154$ 

E.M. C.6, V.6.

(6)[12] $\frac{2}{8}, \frac{3}{8}, \frac{5}{8}$ $\text{♩} = 88 (\text{♩} = 132)$ 

E.M. C.7, V.7 to C.9, V.9.

(6)[12] $\frac{3}{8}$ $\text{♩} = 84 (\text{♩} = 126)$

The chart of rhythmic relations does not include verse 10, of which verse 1 is a traditional variant. Likewise the next four verses (cuts 11 - 14) have been omitted from the rhythmic patterns also, as they are repetitions of verses 2 - 5.

Verses	1	2	3	5	6	7
1				5		
2			3	5		
3		2			(6)	
5	1	2			6	
6			(3)	5		7
7					6	

Most of these verses have very long rhythmic patterns. The exceptions - verses 2, 3 and 4 - are rhythmically different to the longer patterns, all of which have some degree of relationship to one another. There are no clear divisions in these verses, but the central group (verses 2 - 5) tend more to the use of crotchet beats rather than the dotted crotchet beats of the other verses. Verse 5 combines both types with a long rhythmic pattern, while verse 3 does so with a pattern of only two bars.

The verses are all performed in a lively, invigorating style. Verses 6 - 9, the verses using the $\frac{3}{8}$ pattern, were associated with the dramatic acts of the eréakúra totem rather than the increase rites for the eréakúra bulbs (one of the main sources of vegetable food in the Aranda area.)

Lower Southern Aranda Wāriāra Ētna

("wāriāra - performance verses", "verses intoned during wāriāra performances")
(Transcriptions on pp. 278-280)

These verses are irregular in that they do not conform to a standard rhythmic pattern. They have features which are quite different to the regular verses. The scale is not always descending; the melodic line is not always basically syllabic; the dynamic expression is no longer a progressive diminuendo.

As these verses are less usual than the regular verses, the findings of the field-worker can be of considerable help to the study of the music. There are so few examples recorded that it is difficult to draw any conclusions on purely musical ground.

No. 1 [Wāntipū/rinūrā/ ..] is an eagle verse (once intoned at the foot of the eagle totem pole, erected during an L.S.A. totem wāriāra festival centring around the eagle totem).

No. 2 [Aāāāwā(ntī)nū/rinūrā ...] is a free variation of verse 1, i.e. in verse 2 the singer (Injōla) freely varied the syllables and the intonation of the preceding eagle verse (No. 1). Had Injōla repeated verse No. 1 a third time, he could have introduced further variations; for the form of a "declaimed" verse is not fixed rhythmically (as is the case in the normal Aranda songs).

No. 3 [Oōōō! Rājātjī/pěrou/...] is an L.S.A. ilīa (=emu) verse, of the same free type.

No. 4 [Aāāā ! Ālātjī/pětě/....] is an L.S.A. rāra (= kangaroo) verse.

No. 5 [Rātnālbā/tnālbā/....] is a free variation by Injōla of the earlier ilīa verse (No. 3).

No. 6 is even freer; it is an ad. lib. combination by Injōla of the ilīa verse (No. 3) and the kangaroo verse (No. 4).

From these explanations you will gather how much licence the L.S.A. singer could take with the words of a wāriāra verse: the two ilīa versions 3 and 5, for instance, though allegedly one and the same verse, have few syllables in common. They are, in fact, two parts of a rather longer untaped ilīa verse, which combines the two

parts recorded on the disc. Again, since these variations depended on the personal whim of the singer (who was expected to change the words of the verse slightly at each repetition), the singer probably always had to be a soloist, for no assisting singer could have anticipated the sudden modifications made by the ceremonial song leader. Notice also that the rhythms and the ornamentation are left largely to the devices of the soloist.

Little is known about the L.S.A. wáriára festivals and their "declaimed verses". The eagle pole at whose foot the eagle verse (and perhaps some of the others too) used to be sung was set up for the last time at Urálawúrika, a place east of Charlotte Waters "some years before the first white men came to Central Australia" (i.e. before 1860). A tragedy happened on this last occasion: something went wrong during a sacred performance, and a couple of men (or more) had their necks broken at the order of the ceremonial chief of the eagle totem in punishment for their sacrilege. Their bodies were interred at the base of the totem pole. The latter was then dismantled, and the terrified festival participants hurriedly returned to their home districts: some had apparently come from places up to a hundred miles distant. After this tragedy, no one had the courage to arrange a further eagle wáriára festival.

In 1955 - when I obtained these recordings - only two L.S.A. men remained who still knew in detail a certain number of the L.S.A. traditions. They were Injola (then aged about 75 years) and Kheĩtnāma (about 12 to 15 years younger). Neither had ever been to a wáriára festival; but Injola had picked up these wáriára verses from some of his older male relatives. Kheĩtnāma refused to learn these wáriára verses - he labelled them as "double-Dutch", having somewhere picked up this English phrase.

The proper L.S.A. term for these freely intonated and irregularly formed verses is "uṅgwábera arálbera" (= "talking songs").

I heard similar "declaimed verses" also in the Upper Southern Aranda area in 1933; for many of the rain verses of Mbōrawátṅa (= Idracowra Station) belonged to this category. On that occasion, too, they were always intoned by a soloist who varied their musical form and their syllables freely according to his personal whims. Since I did not have a recording machine on that occasion, and since the soloist never intoned the same verse twice in an identical shape, I got the irregular Mbōrawátṅa rain verses down only in a rather rough form. By 1955 no Upper Southern Aranda man survived who knew these irregular Mbōrawátṅa verses. I was, therefore, delighted to find a Lower Southern Aranda man who knew how to declaim wáriára verses which were of the same free type.

The fact that the soloist was permitted to vary the song has an interesting implication, namely that in regular verse he was not at liberty to alter anything. This indeed seems to be the case. A detailed study of repetitions of regular verses reveals only small and unimportant changes between two performances of the one song, whether these two performances follow one another, or whether they are taken with a considerable lapse of time between recordings.

The traditional Western view of primitive vocal music has been that there is no exactness to be found or to be expected in performance.

"Singers are a fickle race, swayed by every passing breath of feeling. The same mood can never be recaptured; neither can its expression be rigidly fixed. A primitive rock-drawing is relatively permanent: a song is, and must always be, evanescent."¹

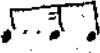
This quotation could well be applied to these irregular verses, but I find it hard to believe that the author could have had in mind the regular verses of Central Australia when he wrote this passage.

The macabre incidents, already related, associated with the last eagle wāriāra festival could well have been the result of a musical misdemeanour. Punishment was severe for any who made mistakes in performance. Davies's statement may be valid for secular folk-music, but this approach is not compatible with the idea of traditional religious music with rigid laws governing every aspect of its performance.

In the wāriāra verses we should expect to see some measure of the creative ability of the Aranda musicians. Actually, it would be more clearly seen if the two examples had been recorded by different performers.

The two Eagle verses have a different tonic. Verse 1 tonic is probably F (it may be G) and verse 2 tonic is definitely A. Line 2 of both verses is almost identical, and while verse 2 continues this pattern

1. E. Harold Davies, Music in Primitive Society, Anthropological Society of South Australia Occasional Publication (Adel. 1947) 8.

to the end, verse 1 introduces the figure . The last two bars of each verse are rhythmically the same. (This would probably suggest that F and not G is the tonic of verse 1.)

In verse 1 there is an anticipatory note in line 3, bar 4; in verse 2 at the same place in the music (line 2, bar 3) and again in line 5, bar 3. The vibrato in verse two, and elsewhere in these verses, is regular, two oscillations taking the time of one quaver.

Verses 3 and 4 are very short, and although the opening of each appears to be similar, the remainder of the verse is musically different.

Verses 3 and 5 are both Emu verses. Their likeness to one another is not very pronounced. The opening of each verse is quite different; bars 4, 5, 7, 8 and 9 of verse 5 are closely related to bars 3, 4, 5, 6 and 8 of verse 3. The endings are different. Verse 5 is more regular in rhythmic construction than the earlier verses. (This should mean that the metronome marking is more accurate.)

Verse 6 has a similar opening to that of verse 5. Line 2 is linked with line 2 of verse 3, as is also the end of the verse. There seems to be no particular musical connection to verse 4, as is apparently implied by the text.

These verses are an interesting and valuable addition to this collection of Central Australian music. At first aboriginal music is not easy to listen to, nor is its beauty readily appreciated. Gradually the style grows upon the hearer and the beauty makes itself manifest. Some rare examples of the Central Australian music have immediate appeal to a Western listener, and these irregular wariara verses belong to this category. They are rich in emotion, and have depth and warmth. In this regard they are in sympathy with our own music and are thought by the transcriber to be among the most emotionally powerful songs in this set of recordings. Gone is the almost academic approach to rhythm and form. Here is free interpretation, a free flight of the spirit. Nowhere else is the transcription so detrimental to the sheer beauty of the music. We must regret that there are not more of these verses recorded.

IRREGULAR LOWERSOUTHERN ARANDA WÄRIÄRA ĖTNA

278

Record PRX 4024 Side 2XS 194

Cut 6

Verse 1 - AN EAGLE VERSE

13.11.59 to
28.12.60

= 112?

Solo

7 8 6 5 4
8 8 8 8 8

Wänti - hü / rĩnũ - rá / já-wänti -
hü / rĩnũ - rá / já-wänti-lbẽi / lbẽi-ká / já-wänti-
lbẽi / njeĩ-lbẽi-ká / já-wänti-hũ / rĩnũ (rá) já-wänti-
hũ / rá-hũ-rá / tá-pärn-ká / tá-pärn-kẽi / rẽ-
lá / hẽ-gjá / bũmã-gjá / wãrã-lẽi

Cut 7

N.B. *mm* = even vibrato.

VERSE 2 - FREE VARIATION OF VERSE 1.

Solo

7 8 6 5 2
8 8 8 8 8

a - - - - - wã(hli)
hũ / rĩ-hũ-rá / já-wã(hti-hũ) rĩ-hũ-rá / já-wänti-
lbẽi / njeĩlbẽi-ká / já-wänti-lbẽi / njeĩlbẽi-ká / já-wänti-
hũ / rĩ-hũ-rá / já (wänti-hũ) rĩ-hũ-rã-wĩ-rã / já-wänti-

lbeí / njei-wé-tápar-kón / tápar-héi / ré-lá / né-tjá / búmă

há / wără - lú /

Cut 8

Verse 3 - AN EMU VERSE

0 - - - - - rá-gă-tji / pē-

rôn / nkwăki (lă) lbeí - héi / ré-lá / né-tjá / búmă -

há / wă-ré - lú /

Cut 9

Verse 4 - A KANGAROO VERSE

a - - - - - ă-lă-tji / pē-tēf

z - pē-tă / rin-jă / lūr-bă / lūr-nbăi-nbăi

ărin-jă / tije-gă / nbē-lă-rū

Cut 10

Verse 5 - A FREE VARIATION OF VERSE 3.

$\text{♩} = 176$ *solo*

Ră-mă-lbă / ră-lbă / riă-jă / jū - mă / kă-li -

lăi / lue - hei / rē - lă / hē - tjă / bū-mă -

gă / jū - mă / kă-li (lăi) lue - hei / rē -

lă / hē - tjă / bū-mă

Cut 11

Verse 6 - AN AD LIB. COMBINATION OF VERSES 3 AND 4.

solo

ă-ră-gă - tjă / fē - rōn / kwă-kă - lă / lue -

hei / rē - lă - hē - tjă / bū-mă - gă / ă-lă -

tjă / pē-tē - tjă / fē - (dōt) / ă-rin - jă / lă - bă / lă -

bă / hē - (gă) / rin - jă / nje - gă / nē - lă rē - hē


Miscellaneous Songs and Verses

The music dealt with in this chapter is of a less unified character than the longer songs in previous chapters, and less information concerning the mythological background is presented. However, the collection is none the less valuable musically.

The first work is the Eastern Aranda Song of Ūrumina. (Transcription pp. 287-287) We learn from T.G.H. Strehlow's Aranda Traditions that there are marked differences in the religious practices of various sections of the Aranda tribe, and may wonder whether this difference extends to the music as well. The Eastern Aranda music included here does not suggest that this is the case. There are many characteristics present in this song which are features of the music from other areas. The music is quite different to that of the Eastern Aranda Brákura Song of Mbálerkna, but the use of an extended scale with the falling minor third in both octaves and a descending linking passage clearly relate this song to the music from other Aranda areas.

Comments on Transcriptions.

As well as the characteristic fall of a minor third to the tonic in both octaves, many descending passages contain this interval (e.g. verse 1, line 2, bar 4 and line 3, bar 2.).

Verses 1, 2 and 6 make use of the rhythmic figure . It would seem to be a feature of this performance, being a type of rhythm which is not used extensively.

In verse 4 there is a late chorus entry after a tentative attempt by a solo singer from the chorus.

Verse 5 has a number of deviations from the standard pattern. For example there are extra notes in line 2, bar 1; line 4, bar 4; and line 6, bar 1. And in line 2, bar 1 the note has been replaced by a slide from the previous note.

The long bar of verse 6 could possibly be subdivided into two bars - $\frac{3}{4}$ and $\frac{6}{8}$.

Verses 7, 8 and 9 are the same musically, but verses 8 and 9 use a different text to that of verse 7. (cont. p.288)

VERSES FROM THE EASTERN ARANDA SONG OF ŪRUMŪNA

Record PRX4024 Side 2XS195

8.10.59
13.12.60

Cut 16
Verse 1

$\text{♩} = 138$

solo *ch.*

Ū-luálbā-tné-tālālār-kēr-lā Ū-luálbā-tné-tālālār-
kēr-lā Ū-luálbā-tné-tāpmōēr-kēr-lā Ū-luálbā-tné-tāpmōēr
kēr-lā Ū-luálbā-tné-... etc.

No. 37.

.... *kēr-lā Ū-luálbā-tné-tālālār*

Cut 17

Verse 2

$\text{♩} = 138$

solo *ch.*

Jālū-mā-lā-wānhē-rēi Jālū-mā-lā-wānhē-rēi Jākypē-
rī-jā-wānhē-rēi Jākypē-rī-jā-wānhē-rēi Jālū-... etc.

..... Jākyē-

No. 36.

rī-tjā-wānkē-rēi (Jākyē-rī)

Cut 18

Verse 3

Solo ch

$\frac{3}{4} \rightarrow \frac{9}{8} (\frac{3}{4} + \frac{3}{8})$

Jā-luābi-mā / lāyhānmālir-gwā / rōypā-rēi Jāluālli-

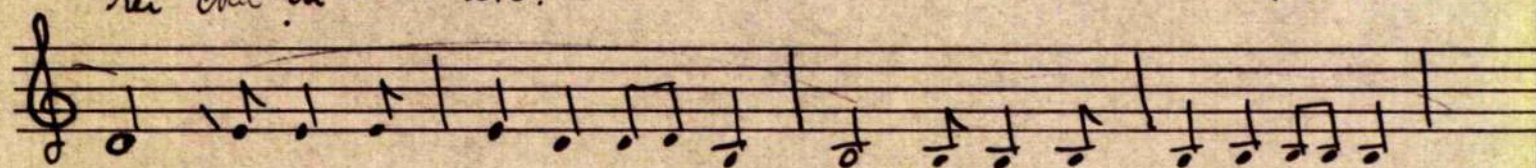
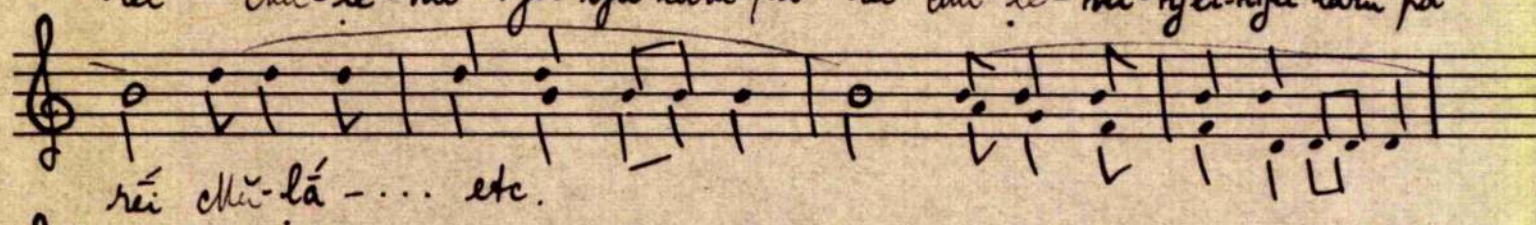
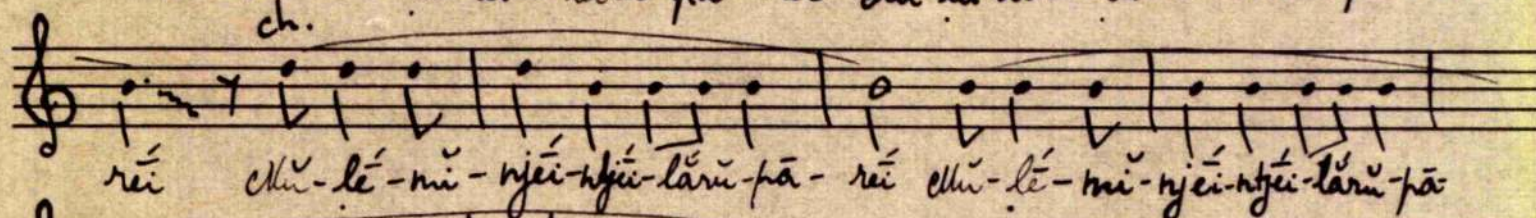
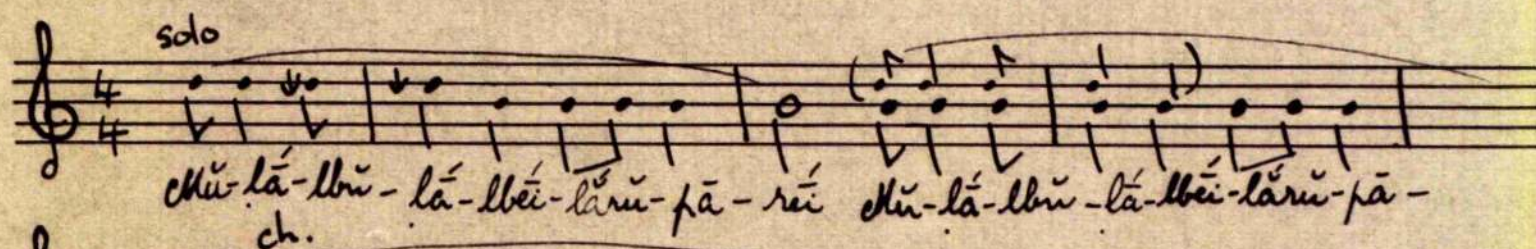
mā / lāyhānmālir-gwā / rōypā-rēi Jāluālli-mā / lāyhātjālir-

gwā / rōypā-rēi Jāluālli-mā / lāyhātjālir-gwā / rōypā-rēi Jāluābi-

mā ... etc.



Verse 4



No. 20.

solo

Thă-tă-nyălă-jěi/lkwă-lă-kili-nă Thă-tă-nyălă-jěi/lkwă-lă-kili-(hă) Kă-wă-wălă-jěi-lkwă-lă-kili-nă Kă-wă-wălă-jěi-lkwă-lă-kili-nă Thă-tă-... etc.

ch.

No. 4.

lă-kili-nă (Kă-wă-wă)

Cut 21

Verse 6

= 84

solo

ch.

Bă-thămăl-lăhă-rũr-bă-thămăl-lăhă-rũr-bă-thămăl-lăhă-rũr Bă-

trămă-lău-htjei-hă-rinjei Pă- trămă-lău-htjei-hă-rinjei Pă-
 trâmăl - ... etc.

..... Pă-

No 12

trămă-lău-htjei-hă-rinjei (Pă-tră)

Cot 22

Verse 7

solo ch.

Jă-rôn-mă-hă-lău-kurb-mă Pă-jă-rôn-mă-hă-lău-kurb-mă
 mă Pă-jă-hă-lă-mă-lău-kurb-mă Pă-jă-hă-lă-mă-lău-kurb-mă

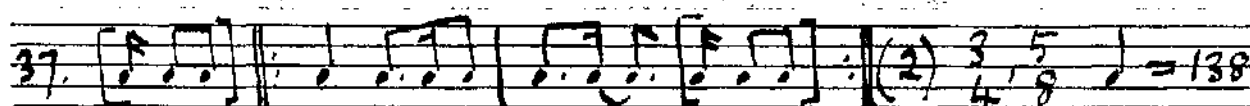
há' ché-jü-rón-... etc.

No. 43.

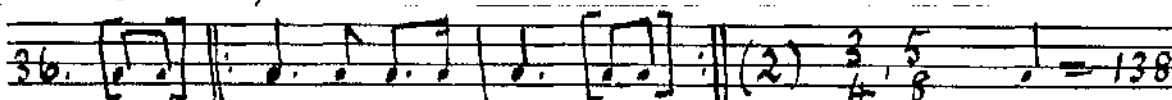
ché-jü-rón-mă-hă-lăy-kürh-mă

Verses 8 and 9 are repetitions of the music of

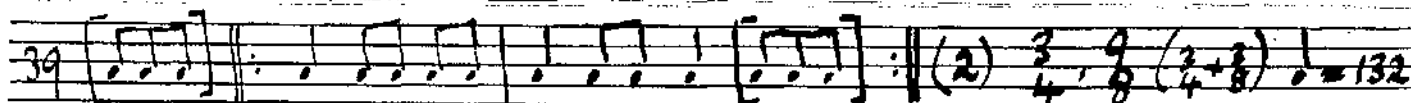
verse 7.



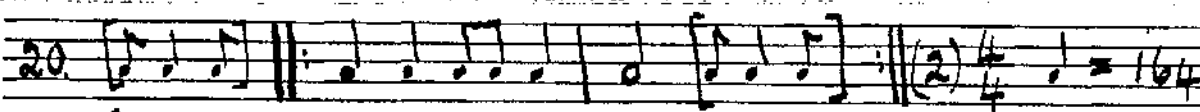
S.U. c. 16, v. 1.



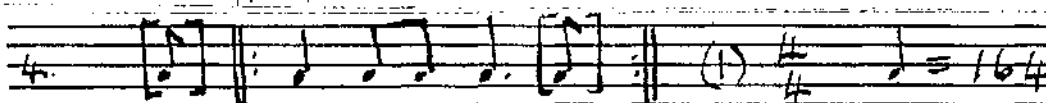
S.U. c. 17, v. 2.



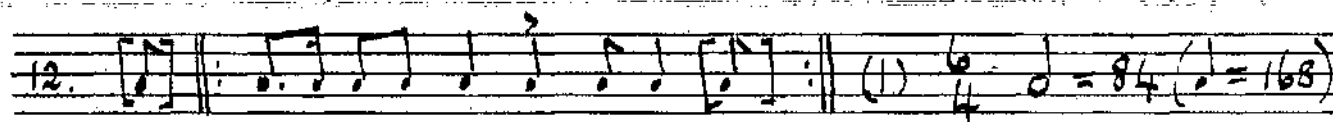
S.U. c. 18, v. 3.



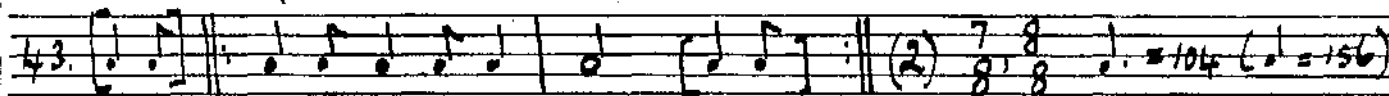
S.U. c. 19, v. 4.



S.U. c. 20, v. 5.



S.U. c. 21, v. 6.



S.U. c. 22, v. 7 to c. 24, v. 9.

There are two rhythmic ideas in these verses - one mainly a compound rhythm with frequent use of $\frac{3}{4}$, the other mainly even crotchet beats.

Unlike many songs, this one does not begin with a simple rhythm which is developed throughout. Verse 1 is just as complex as any of the other verses of the group - 2, 6, 7, 8 and 9. It is closely related to verse 2. Verses 7, 8 and 9 are different aspects of a compound rhythm and tend to form a section of their own.

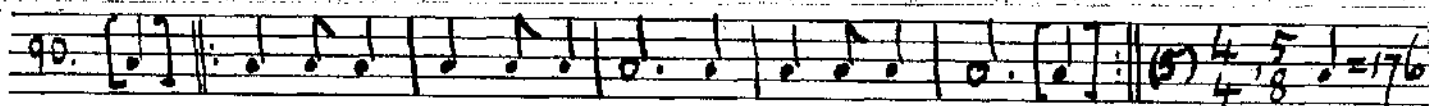
Verses 3, 4 and 5 form the central section. Verse 5 has the most concise rhythm of the nine verses; thus the type of rhythm we have come

to accept as normal for an opening verse is here found as the central one.

Each rhythmic pattern is unusually regular in that it has either one or two bars.

There is only one verse available from the Eastern Aranda Lātjia Song of Ljēlta. (Transcription on p. 292) It precedes the Song of Urūmūna on the recording, and would therefore probably have been performed on the same occasion. This may account for the fact that both scale-outline and pitch are the same in these two examples. Although this is a solo song, there are remarkably few liberties taken with it by the performer. This is interesting, because one tends to view the strictness of performance as a necessary condition where there are a number of voices. This example serves to show that this strictness is adhered to even if no other singers participate. There are more ornaments than are audible in choral singing, and they include the mordent at the conclusion of the fall of minor third.

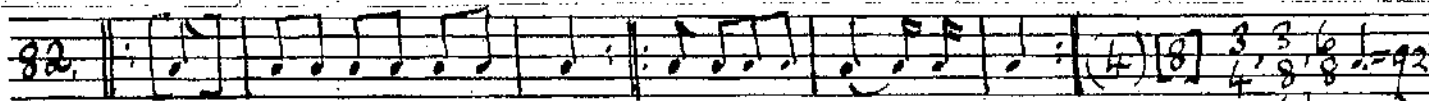
This verse avoids the sharp form of ♩ , preferring the softened ♩ rhythm.



L.L. PRX4024, 2x5195, C.15, V.1.

The Unmātjera Ceremonial Verses (transcriptions on pp. 293-8) were sung at the 1953 ceremonial festival held at Wōlatjatjara. The acts were taken from a number of unrelated totemic cycles.

The verse from the Irbānga (= fish) Song of Ankūrowūna (see p. 293) has an unexpected effect of richness of sound, probably due to the singing in major thirds, which continues for eleven bars. The upper voices conclude this two-part singing with a chromatic descent which gives rise to dissonant (but musically pleasing) intervals. The rhythm is vigorous and the performance stimulating.

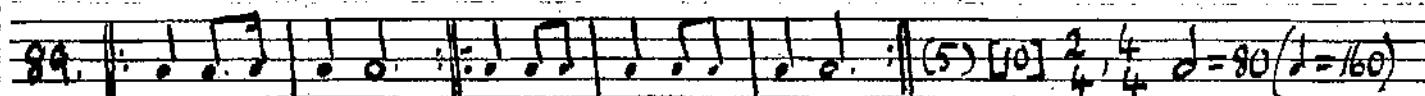


U.C. PRX4024, 2x5195, C.3, V.1.

(♩ = 138)

The verse from the Ntāṅa Itītja (= mulga seed) Song of Itītjalīrāla (see p. 293^f) is the only other isolated verse in this group. Although being sung at the higher and lower octave, the scale has a narrow range. The abrupt fall to the lower part occurs in the middle of the rhythmic pattern. Again there are chromatic descending passages in the upper of the two parts. The anticipatory glissando always starts on the last beat of the previous bar.

Rhythm



U.C. PRX4024, 2x5 (95 C. II, V. I.)

There are four verses from the Atāna (= possum) Song of Ergūljagāta. They do not seem to resemble each other closely enough to be from one cycle, but rather give the impression of individual verses with independent existence.

Verse 1 has a range going over the octave with a central descending passage. In line 5, bar 1 the first note is replaced by a glissando continued from the previous note. This verse resembles the Kwātja Song of Wālabānba (see p. 262).

Verse 2 is intoned on one note which is chromatically altered for emphasis. It is similar to the Lower Southern Aranda Erēa Rain Verse (see p. 256), being performed in a parlando style by two voices. However, in accentuation it is like the Fish Song quoted above. In both these verses extra emphasis is given at the change of rhythm (e.g. Possum verse 2, line 2, bars 4 and 5).

In verse 3 the ornamentation occurs on the note and not, as is usual, after it. There is considerable latitude taken with the time value of the fourth quaver of the $\frac{9}{8}$ bar (e.g. line 1, bar 3; line 3, bar 1; and line 3, bar 3).

Verse 4 has quite a different scale outline which is similar to that of the tjilpa verse (see pp. 152).

The only feature these four verses have in common is their

unusually low range. The bass range is not exploited in any other recordings transcribed. E. Harold Davies may not have travelled as far north as the Unmätjera area, and, in this case, his assertion that there are no bass voices in Central Australia could still be considered valid. He presumably did not class the Unmätjera people as belonging to Central Australia.

The Kwätja (= rain) Song of Wälabänba has been included in the chapter on Rain Verses (see pp. 262).

Likewise, the next out on the recording, the Tjilpa Song of Aljitjarinja has been included in the chapter on native cat songs (see p. 152).

Cuts 10 and 12 consist of two verses from the Tónaga (= flying ant) Song of Īlapātutjāta.¹ Both verses are what a Western listener would class as bad performances. In verse 1 the chorus begins just after the first note of the song leader and sings behind him throughout the song. This is doubtless caused by uncertainty on the part of the chorus, and makes transcription very difficult. However, this very feature has been frequently noted by ethnomusicologists, and it would be by no means certain that the recorded version here transcribed was thought to be a bad performance by the natives. This may be a traditionally acceptable method of performance when there is uncertainty.

In verse 2, which is a little clearer, I have been unable to hear the first syllable of the second line of the couplet as originally given to me:

"Jāṇälābītj etc."

except in line 5, bar 2 where it occurs as an anticipatory note.

The remaining two outs on this portion of the record are the honey-ant verses found on pp. 214^f . (cont. p. 299)

1. See p. 297^f

VERSE FROM THE EASTERN ARANDA LĀTJIA SONG OF LĀTJIA

PRX4024

2X5195

Cut 15

solo throughout

7.10.58
13.2.60

$\text{♩} = 176$

wā-lō - wē-rē-mā-nhēi / mā-nhōn-wā-mā -

nhēi nhā - nhōn-wā-lō - wē-rē-mā-nhēi / mā-nhōn-wā-mā -

nhēi nhā - nhōn-wā-lī-kī-jē-mā-nhēi / mā-nhōn-wā-mā -

nhōn nhā - nhōn-wā-lī-kī-jē-mā-nhēi / mā -

nhōn-wā-mā-nhōn nhā - nhōn-wā-lō - ... etc.

No. 90.

..... nhēi / mā - nhōn-wā-mā

AX4024
XS195
CUT 3
Verse 1

AN UNMÄTJERA VERSE FROM THE IRBÄNJA (FISH)

SONG OF ANKŪROWŪJA

29.8.68

12.12.60

♩ = 92

solo *ch.*

Ä - kyärä - tjänki - pära - pei Ä - kyärä - tjänki - pära -
pei Ä - lbätänän - jön - bän - jön Ä - lbätänän - jön - bän jön Ä
kyärä - ... etc.

solo No. 82

... Ä - kyärä - tjänki - pära - pei Ä - lbätänän - (jön)

Verse 1

FROM THE NTÄJA ITITJA (MULGA SEED) SONG OF ITITJALIRALA

♩ = 80

solo *ch.*

Rä - bänbä - hä - rä Rä - bänbä - hä - rä Tj - tjäbän -
tjä - häkū - bā - lā Tj - tjäbän - tjä - häkū - bā - lā Rä - bänbä
hä - ... etc.



...bā-lā



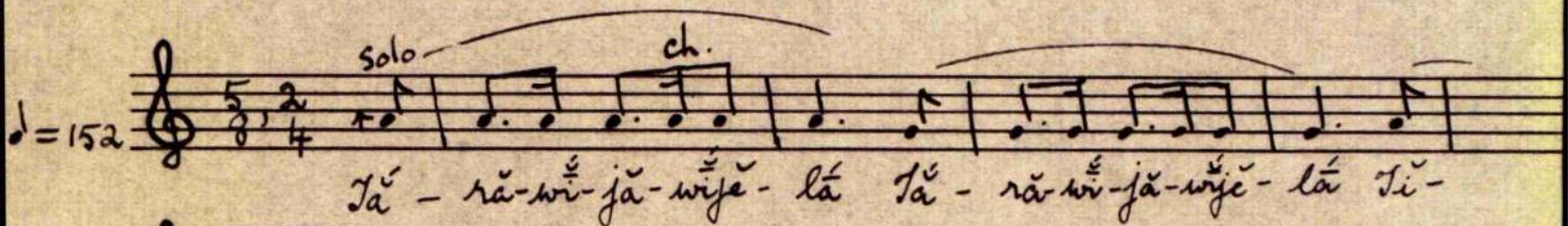
No. 89

(Rā-bārbā-rā-rā)

FOUR UNMATJERA VERSES FROM THE
ATĀNA (POSSUM) SONG OF ERGŪLJAGĀTA

Cut 4

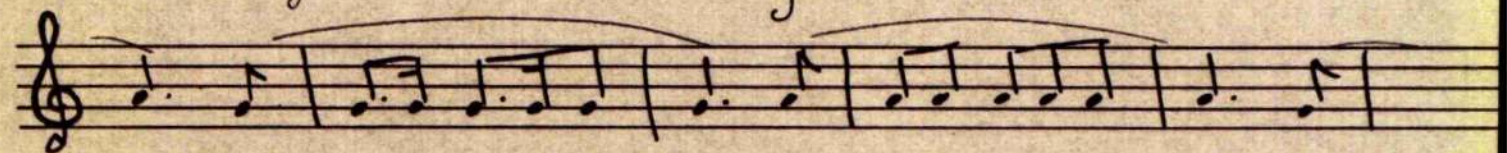
Verse 1



Tā - rā-wī-jā-wījē-lā Tā - rā-wī-jā-wījē-lā Tā -



mbiri-bālējē-lā Tā - mbiri-bālējē-lā Tā - rā-... ek.





No. 78.

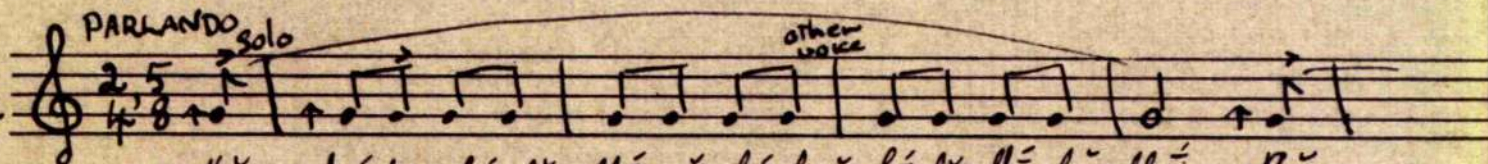
Cut 5 ... bälēyē - lā (Tā - rā-wī-jā-wī)

Verse 2

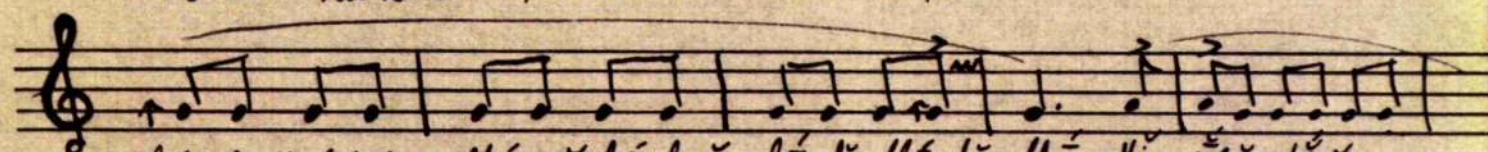
PARLANDO solo

other voice

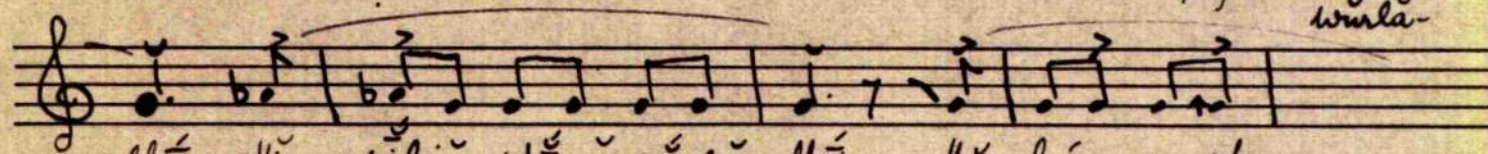
♩ = 104



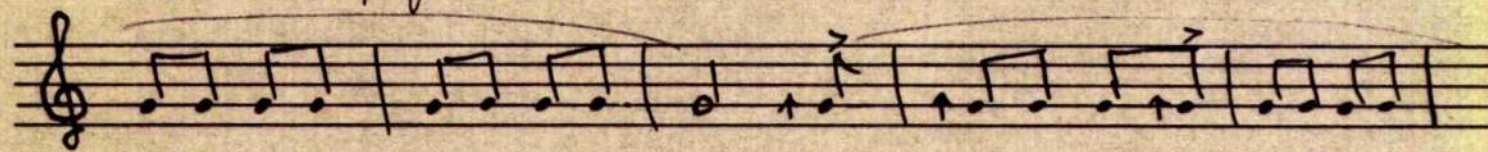
chā - kā-kwā-kū-lā - lbū-mā-kā-kwā-kū-lā-lbū-bā-lbēi chā -



kā-kwā-kū-lā - lbū-mā-kā-kwā-kū-lā-lbū-bā-lbēi chīr-pūjā-htāwā -
wūlā-



lbēi chīr - pūjā-htāwā-wūlā-lbēi chā - kā - ... etc.



... wūlā-lbēi (chīr-pūj) No. 101.

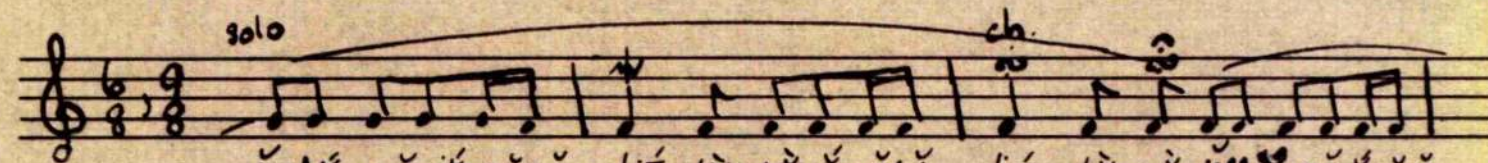
Cut 6

Verse 3

solo

ch.

♩ = 76



ūlbū-rā-jā-gāpi - tja-lū-mā-jā-gāpi - tja-lū-mā-ūlbū-rā-jā-gāpi



tja-lū-mā-jā-gāpi - tja-lū-mā-ūlbū-rā-jā-gāpi - tja-lū-mā-ūlbū-rā-jā-gāpi

tjēi-rū-mā ūlbrū-rājāwūr-tjēi-rū-mājāwūr-tjēi(rū)mā ūlbrū-rājāgāpi-

... etc.

.... tjēi-rū-mājāwūr-tjēi No. 42

Cot 7

Verse 4

♩ = 58

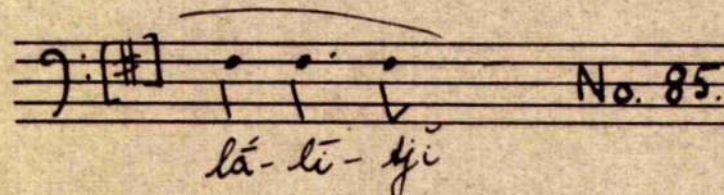
Solo (croak in voice)

chār-khā-lā-tā-lei chār-khā-lā-tā-lei chā-

other voices begins

lā-lī-tjē-lā-tā-lei chā-lā-lī-tjē-lā-tā-

lā chār-khā-lā-... etc.

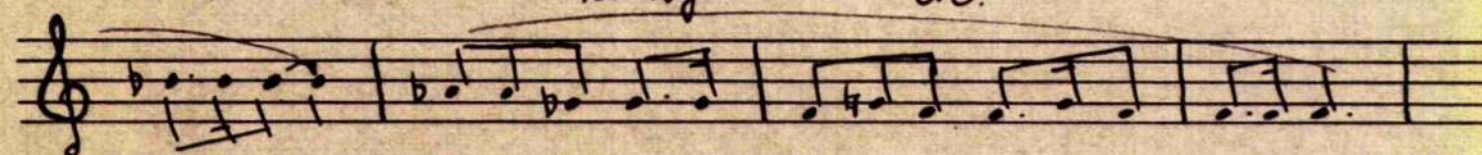
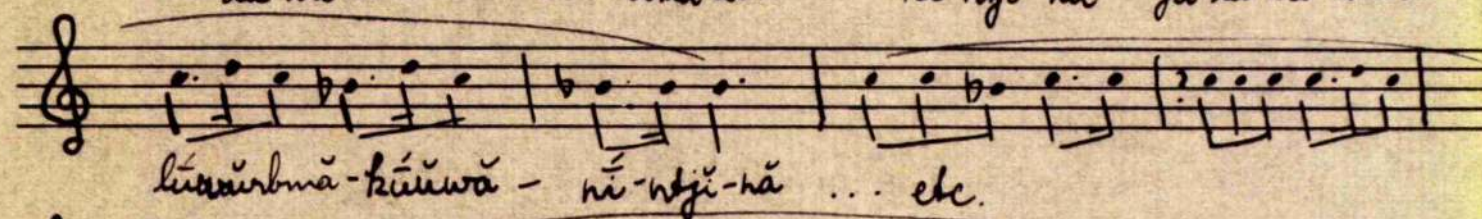
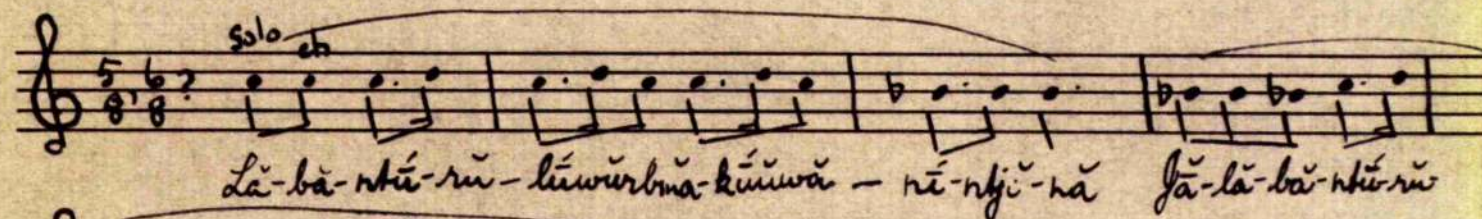


No. 85.

TWO UNMATJERA VERSES FROM THE
TŌNAHA (FLYING ANT) SONG OF ILAPĀTUTJĀTA

Cutio

Verse 1



No. 53.

Cut 12
Verse 2

298

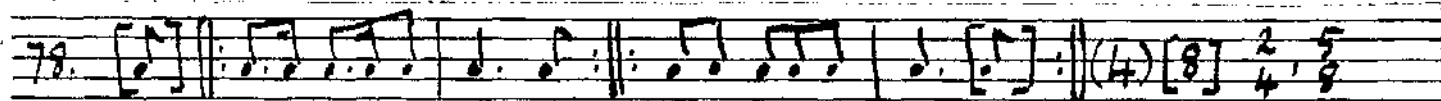
= 232

solo *other voice*

Kilebā-tūjā-tā // lūjē-rei-wē-rei jā-
lā-bi-tjākū-mā jā-lā-bi-tjā-tū-mā Kilebā-... etc.

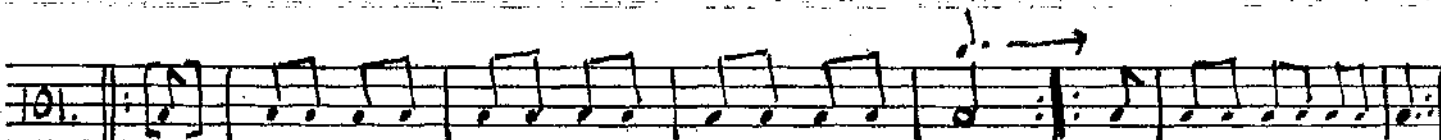
.... jā-tū-mā (*Kilebā-tūjā-tā*)

No. 114.



U.C. PRX4024, 2X5195, C.4, V.1.

♩ = 152

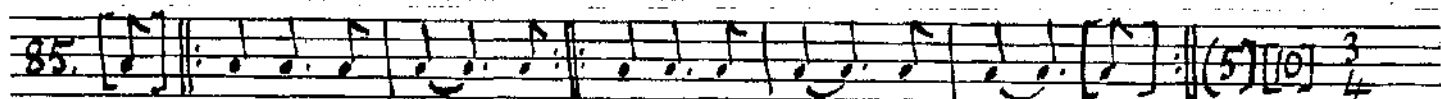


U.C. PRX4024, 2X5195, C.5, V.2.

(6) [12] 2, 3, 5 ♩ = 104



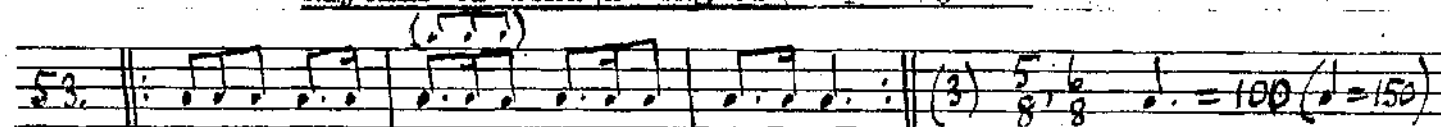
U.C. PRX4024, 2X5195, C.6, V.3.

♩ = 76
(♩ = 114)

U.C. PRX4024, 2X5195, C.7, V.4.

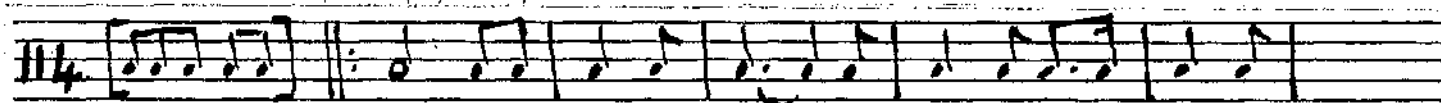
♩ = 58 (♩ = 174)

Rhythms of Tōnana Song of Īlāpātutjāta



U.C. PRX4024, 2X5195, C.10, V.1.

(3) 5, 6 ♩ = 100 (♩ = 150)



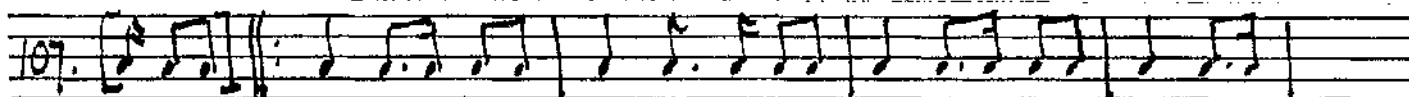
U.C. PRX4024, 2X5195, C.12, V.2

(7) 3, 3, 5, 6, 7 ♩ = 116

The Lower Southern Aranda Arēnana (= carpet snake) Verse from Erūlitna¹ has polyrhythmic beating throughout. In many respects it is similar to the Akār¹ Intjōta verse 1 (see pp.225-9). The beating conforms to the regular polyrhythmic pattern - an accented beat on every 1. See p.301f.

third quaver. There is a slight deviation from the usual ♪♪ pattern. The two beats (the first being the accented one) are almost two even notes, and have been transcribed as ♪♪. There are at least two performers beating and they are not together in the rapid passages. In line 5, bar 4 there has been one note "swallowed".

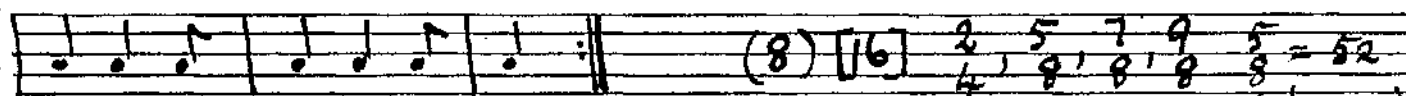
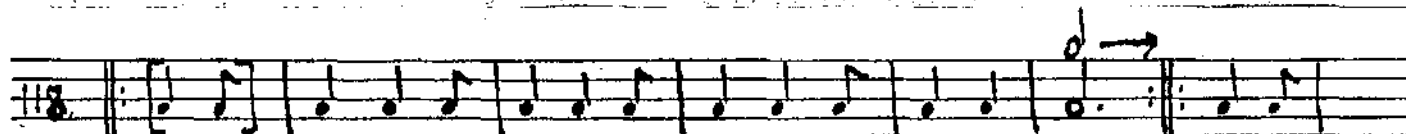
The rhythmic pattern is long, and makes repeated use of the figures ♪♪ and ♪♪.



S.A.E. PRX4024, 2X5194, C.I.V.I.

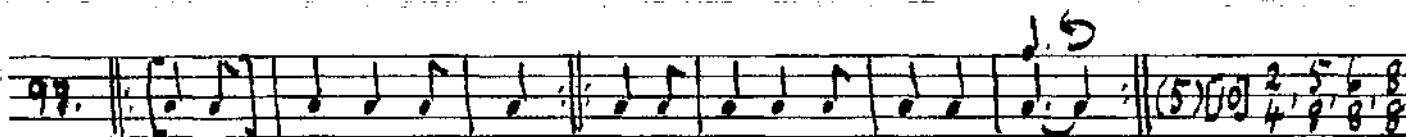
♩ = 132

The two verses from the Kangaroo Song of Krantji¹ are a small portion of the cycle associated with this important Northern Aranda totemic centre. They are very closely related to one another, as the two rhythms indicate.



K.K. v.1.

(♩ = 130)



K.K. v.2.

♩ = 52 (♩ = 130)

The feature that most impressed me only at the time of re-copying these verses, is the use of the same pitch (one which is unusual to the present work and therefore more noticeable) as the irregular kangaroo wariara etna verses. It seems unlikely that this is accidental.

1. See p. 304 f.

A LOWER SOUTHERN ARANDA ARÉNAŃA VERSE FROM ERÚLITŃA

Record PRX 4024 2XS 194

Cut 1

1. $\text{♩} = 132$

Solo ch. 1-11-59 21-12-60

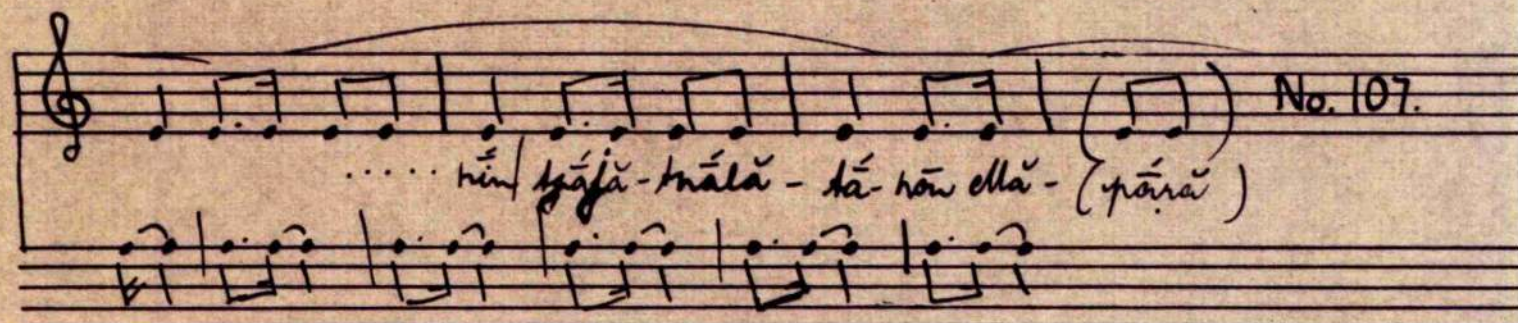
3 2 9 11
4 4 8 8

ellā-kētē-nin/hājā-thālā-htā-nōn ellā-kētē-nin/hājā-thālā-

Boomerangs 2/4 (♩ = ♩.)

htā-nōn ellā-pārājā-thālā-htā-nōn ellā-pārājā-thālā-htā-nōn ellā-kētē-

nin ... etc.

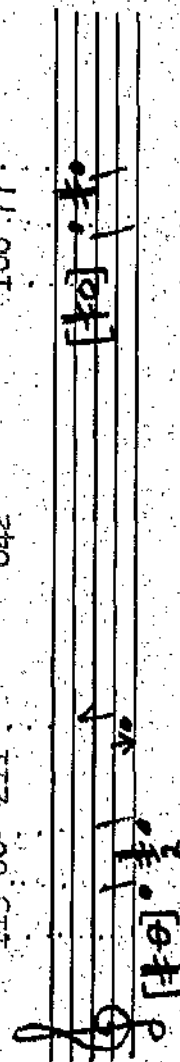


Record 26
Verse 1

Chart of Measured Pitch

[illegible]Notes used in this
verse

Cent values	113.60	211	842	106.77
Cent values				



Notes used in transcription
(Transposed up an octave)

KANGAROO SONG OF KRANTJI

Record 26

304

Verse 1

 $\frac{5}{8} = 52$

14.2.57
3.10.57

solo ch

lā - rēi - tjir - pūr - fēi - lā - nī - nji - tjā - rā - lō - pā -

lei // mā - pā - rēi - tjir - pūr - fēi - lā - nī - nji - tjā - rā - lō - pā -

lei // mā - mā - nā - kā - lā - tui - tjā - tui - tjā - kā mā -

nā - kā - lā - tui - tjā - tui - tjā - kā Pā - rēi - ... etc.

solo

..... mā - nā - kā - lā -

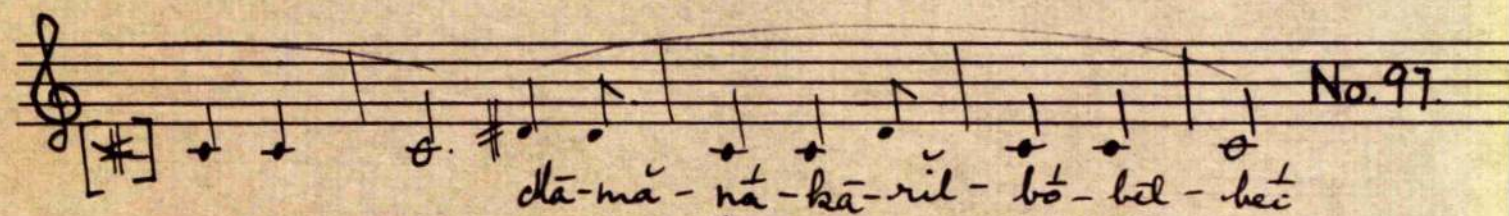
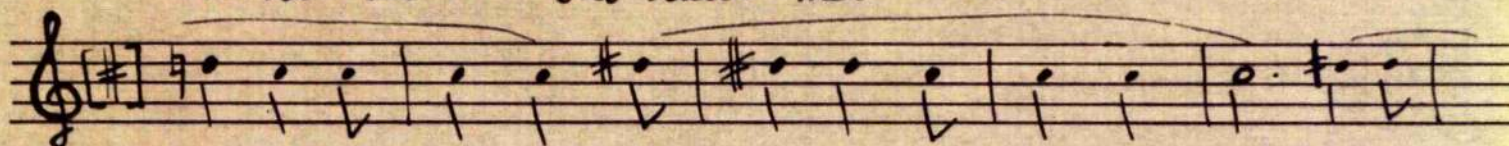
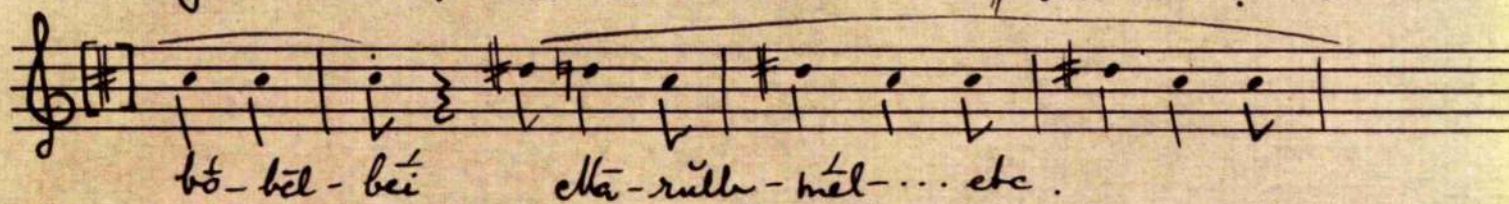
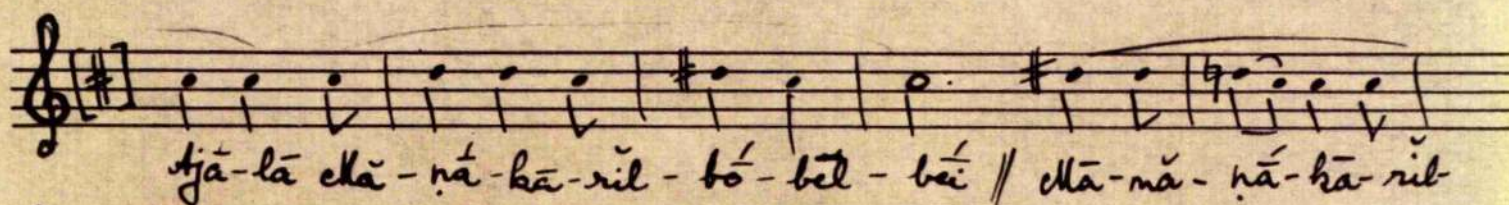
No. 118.

tui - tjā - tui - tjā - kā

Verse 2

solo ch

Rullo - mēl - tjōll - mēl - tjā - lā Rullo - mēl - tjōll - mēl -



General Characteristics

There are a number of features which constantly recur in the music of this section. The following brief summary may help to indentify the more important characteristics of the music.

(i) Performance. There are many different types of performances. They are governed, musically, to a certain extent by their function. There are two main types of functional music - one commemorative in nature and the other associated with increase rites and charms. The commemorative songs tend to be more vigorous and are also the songs known by all initiated men, and hence performed by a wider circle of people. The rites and charms are secret and usually solo, and tend to be less robust and more highly ornamented. Some songs are performed with a nasal quality of voice, some with soft, rounded tone; some are invigorating and some languid and restful. Performance probably varies more from area to area than does the actual music; however, more examples would be needed to make the extent of variation clearer. With the exception of a few Unmätjera songs sung by bass voices, the baritone range is the usual one.

Breath intake is often vocalized. Again, a breath may be taken where an important accented note should have been sung. Almost all re-entries after a breath or the end of a phrase have either an anticipatory glissando before the main note, or an actual extra note.

There are certain permitted traditional variants of regular songs. Irregular songs do not conform to any specific pattern and do not have traditional, but free variations.

The tendency to divide a single syllable ending in 'r', thus making two rapid syllables, is more noticeable in verses with vigorous rhythms. The division of the diphthong, on the other hand, occurs more in slower, slurred passages.

Some performances are notable for the consistency of pitch, and others seem to fluctuate considerably in the accuracy of intonation of the tonic.

In the two cases where the same song has been re-recorded there is considerable difference in the pitch of each performance (in one example¹ the rise of a minor 6th, and in the other a fall of a major third².)

(ii) Ornamentation. There are two separate forms of ornamentation, one type being used in choral singing and the other in solo singing. The choral type is necessarily limited, and consists mainly of slur figures over three or four notes of the melodic outline, a slide from one note to the next, a slur and mordent from one note to the next and various forms of slight pitch inflection. The solo ornamentation is more elaborate, using turns, mordents, grace notes, regular vibrato and slur patterns. Irregular verses tend in some cases to be melismatic in contrast to the basically syllabic formation of the regular verses.

(iii) Melodic Outline. The selection of a limited number of intervals from those possible throughout an octave, and their particular usage, varies from song to song. By far the most common form of melodic outline is that using three sections - (a), (b) and (c), - (a) being based around a descending interval of a minor third, (b) being a descending link passage and (c) the repetition of (a) an octave lower. There are variations of this form. Sometimes the interval in (a) is a major third, and sometimes it is a tone. Solo songs generally tend to cover less than an octave and are expanded versions of (a). Some extend about a major sixth; others are intoned on one note with slight inflections.

(iv) Rhythm. The aesthetic result of the regular isorhythmic verses is, like the general performance, governed by the function of the music. Commemorative music (i.e. music performed by a number of singers) is more strict in rhythm as it is the accompaniment to acting and dancing. It is in this type of music that the regular polyrhythmic or accentual beating occurs. The length of rhythmic pattern seems to be no difficulty for choral singers or dancers. The rites and charms tend to have less

1. See p. 239

2. See p. 271

robust rhythms, often with subtle changes and variations. These give the impression of greater rhythmic freedom than do the ceremonial verses.

(v) Harmony. This occurs, as it seems, accidentally. However, there are to be found a number of passages using two- and three-part harmony most effectively.

(vi) Form. There is always some underlying structure in longer collections of verses. As yet the examples are too few, and each one too limited in scope, for any general principles of formal structure within a complete song to be defined.

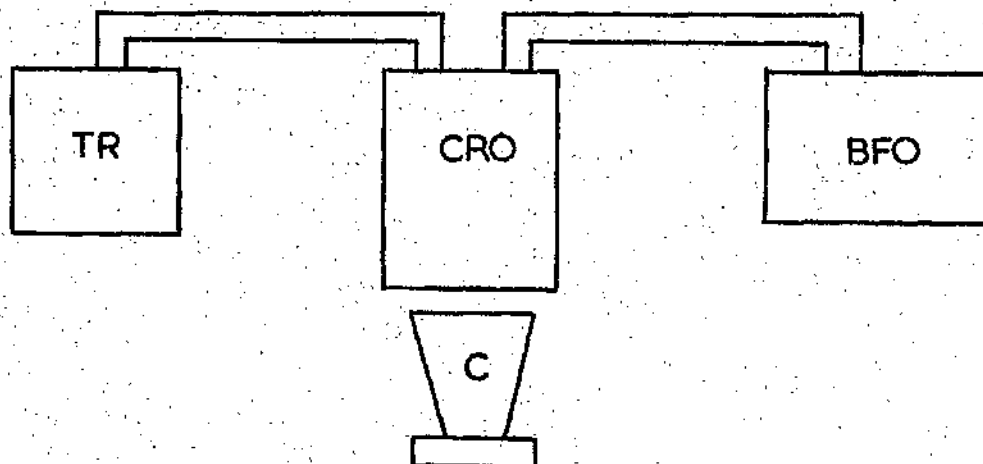
To reduce exotic music to western notation necessarily implies comparison of pitch, and usually robs the exotic music of its own characteristic intervals and scale. In an attempt to overcome this and other deficiencies of the transcriptions, and thus provide accurate information on the size of intervals in common use in Central Australian sacred music, a purely objective method of measurement was used. This had previously been devised and used successfully, by S. MacNeill and J. Lenihan, in their research on the scale of the Highland bagpipes.

Experiment

The method used to establish the frequencies and intervals of the notes in the songs was to compare traces produced simultaneously on the screen of a cathode ray oscilloscope using

- (a) a tape recording of the song and
- (b) a standard source from a Beat Frequency Oscillator.

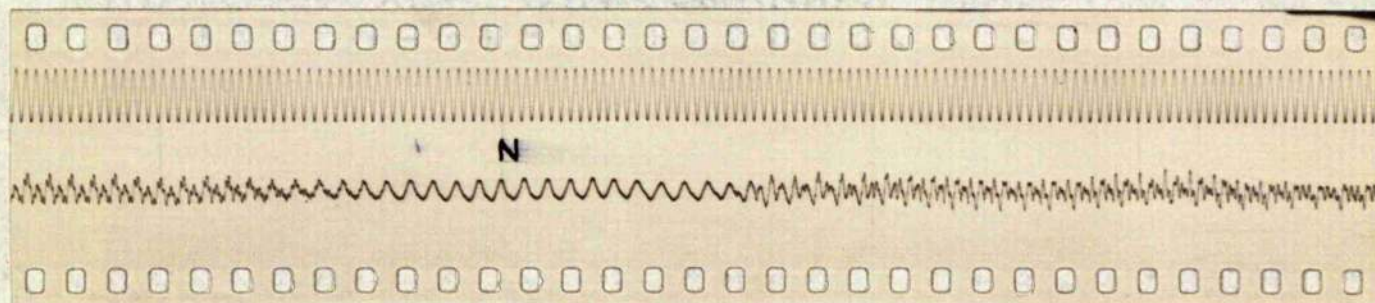
A block diagram of the apparatus is shown below



The output from the tape-recorder (TR) was connected to one beam of a double beam oscilloscope (CRO). The other beam received the output of a Beat Frequency Oscillator (BFO) which could be adjusted to give a suitable standard frequency with an accuracy of 1 in 10^4 .

With the time base of the oscilloscope inoperative records of the two wave forms were obtained photographically on film moving at about 25 inches per second in a camera (C) attached to the screen.

A typical trace obtained is shown below.



Extract from Film 2 showing part of notes 8 and 9 including the

consonant — standard 600 c/s

The frequencies of the notes were calculated by comparing the two traces on the developed film.

The standard frequency was 600 c/s in the first trial, but subsequently 300 c/s was found to be more convenient.

It was soon realized that many measurements were providing the average frequency of a long slide, and as such, were of no value in determining intervals. To locate these and to eliminate large errors in measurements at gradual changes of pitch which were not visible on the film, measurements were taken and frequencies calculated

where possible, over every two inches of each film. These were subsequently graphed in c/s according to the location of each measurement. The frequencies found in the later tables are those which seemed the most accurate on each film. The intervals between these selected notes were calculated in cents.

Many of these intervals were not adjacent in performance. Presuming that the larger intervals are made up of several smaller steps, all possible combinations of the above intervals were calculated. All intervals thus available below 250 cents were plotted on the graph showing the distribution of intervals. From this it was possible to locate those intervals in most frequent use.

The choice of verses for this research was governed in the first instance by the fact that I found the Verses from the Ulámba Song of Eréa impossible to transcribe accurately. It was therefore felt necessary to find an objective method of checking the pitch to locate errors in the written version which was governed solely by my impressions of what the soloist performed. For this reason I have included the transcriptions as I originally took them down and have indicated where changes are necessary.

There are thirteen different portions filmed, two small extracts being included on film 4. The Eréa verses used for this work are from the incomplete recording of that ceremony, and not from the version that is to be found in the chapter on Rain Verses (see p. 238). The extracts are as follows:-

Film 1: Irregular Lower Southern Aranda Wáriára Étna,
verse 6, bars 8-14 (for complete transcription see p. 280)

Film 2: Verses from the Ulámba Song of Eréa, cut 12, verse 1 (for complete transcription of second version see verse 10, p. 246)

Film 3: Verses from the Ulámba Song of Eréa, cut 13, verse 2 (as for verse 6, see p.245)

Film 4(1): follows consecutively, and is cut 14, verse 3, (again as for verse 6 of the second version, see p. 245)

Film 4(2): cut 15, verse 4 (as for verse 8, see p.245f)

Film 5: cut 16, verse 5 (as for verse 10, see p. 246)

Film 6: cut 17, verse 6 (as for verse 2, see p.240f)

Film 7: cut 18, verse 7 (as for verse 11, see p.247f)

Film 8: cut 19, verse 12 (as for verse 11, see p.247f)

Film 9: Ulámba Song of Eréa, cut 22, verse 1, bars 8-12 (for complete transcription see p. 240)

Film 10: Tjílpa Song of the Ilbálintja Plain, verse 5 (for complete transcription see p. 126)

Film 11: Tjílpa Song of the Ilbálintja Plain, verse 29 (for complete transcription see p. 142)

Film 12: Eréakúra Song of Mbálerka, verse 2, bars 1-4 (for complete transcription see p.265f).

By examining the film it was possible to identify the exact location of each change of note, because of the different characteristics of the consonants. It was found that η (=NG), M, N, R, W, J(=Y) and L appeared as sounds without visible overtones; T, KW, D, P, K and B - the explosive consonants - caused a discontinuity in the wave-lengths. Most of these sounds resulted in a drop in pitch, this being particularly noticeable with R and W. These sounds have been marked on the graph which resulted from measurements taken over the entire length of each film. Below the graph

and in line with the correct speech-sound, are the notes of my original transcription. Each of these notes is numbered for clarity in reference.

As an aid to discussing the pitch of notes where frequency in cycles per second is mentioned, I have added, in square brackets, the nearest frequency of the tones of the tempered scale, calculated according to American Standard Pitch¹.

Results

Film 1 (see p.315)

There appears to be a break in the wavelengths of this film - over notes 10, 11 and 12, which does not occur in the song. The standard is filmed in this portion, so it is possible that the connection between the oscilloscope and the tape recorder was temporarily affected.

The pitch of notes 1 and 2 appears as a continuous slide, upwards on 1 and downwards on 2. The pitch of 3 is a more gradual slide. The notes heard for 4 and 5 were probably those at the peak of each curve, 5 being slightly lower than 4. Apart from the opening fluctuation, the pitch of 6 is very stable. The pitch of 7 was heard as the same as 6, but the graph shows that both the preceeding and the following consonants have had a marked effect on this note, the P causing a sudden rise, and the following syllable, which is actually barely audible (being performed on a breath intake) causes a sudden drop in pitch and intensity before ceasing to be recorded on the film. The

1. An extract from 'Acoustical Terminology' sponsored by the Acoustical Society of America and approved by the American Standards Association, October 15 1936 - made available by the P.M.G. Engineering Library, Adelaide - contains these frequencies.

pitch for both 8 and 9 should probably be the same; the descending slide from 9 would account for hearing this note as lower than 8. The fact that 8 begins at the same pitch as that of 7 suggests to me that where a syllable is lost on a breath intake, the singer not only begins with the last vowel sound of this missing syllable, but also sings this vowel at the pitch last heard, before reaching the new pitch required. This would account for many cases where an anticipatory glissando is found. The pitch of 13 may be affected by the pitch of 12 which was not on the film. The slight drop at the start of 14 is due to the consonant, and 15 may be intended as a higher note. Obviously 6 and 7 should have been the same pitch as 13, 14, 15 and 16. The frequencies chosen from this graph were:

200 which appears as the base of a slide, and hence may be of value $[G = 196]$

245 which is, presumably, the tonic $[B = 247]$

266 which is the final section of 3 $[C = 262]$

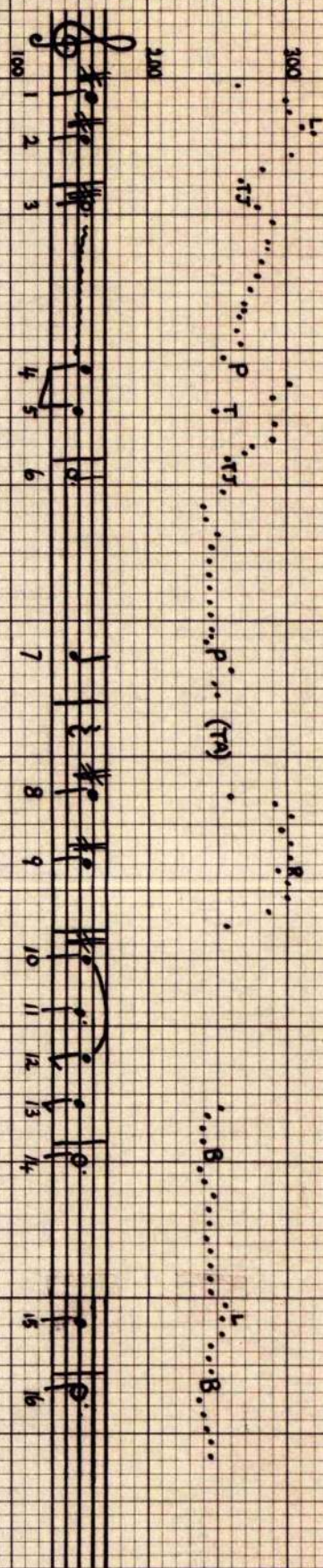
285 which is the average of the early measurements on 3 $[C^\sharp = 277]$

300 which appears in 1, 2, 8 and 9 $[D = 294]$

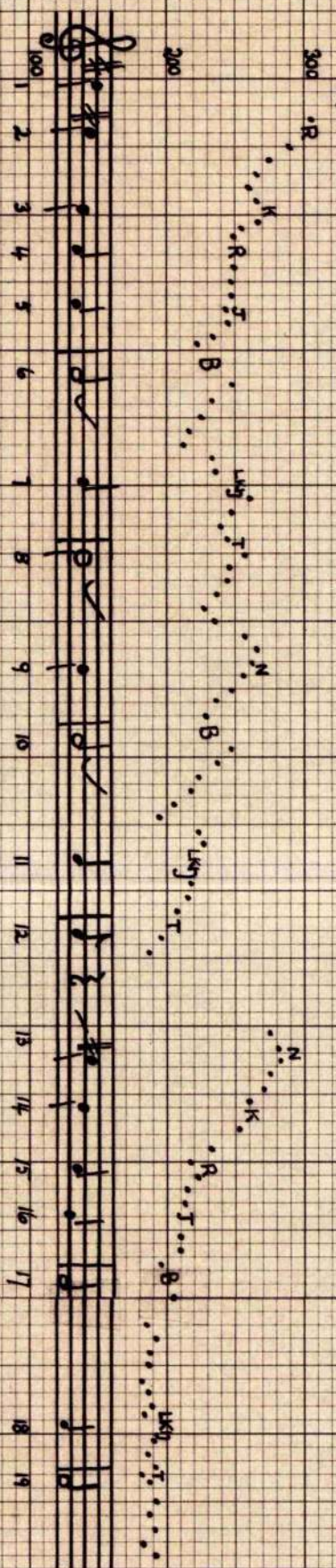
320 which is the highest pitch in this film and therefore the climax of these two phrases $[D^\sharp = 311]$

It can be seen, now, that it is the pitch of 4 and 5 which has been incorrectly transcribed, and has caused the later confusion. Although both of these notes are unstable in pitch, by their peaks 4 should be about D and 5 probably C^\sharp . This then makes 6 and 7 B (which would be correct) and they then conform to 13, 14, 15 and 16.

Film 1.



Film 2.



The graph of film 2 shows very little stability of pitch, most notes being a continual slide. The pitch of 1 is the stable section at the beginning of the graph, and 2 has been heard as the highest point of the slide. The pitch of 4 is the most constant in this section. The ornament on 6 falls, but does not end above the pitch of the starting note as it does on 8. The outline of 10 is more like that of 6, and 11 and 12 descend. The beginning of the second phrase is lower than that of the first, and each note is started slightly lower than the final pitch of the preceeding note until an unstable tonic is reached.

The frequencies extracted from this graph were:

187 which is the tonic [$F^{\#} = 185$]

215 which is found on 6, 11 and the last part of 15 [$A = 220$]

248 which is found clearly on 4 [$B = 247$]

285 which is the peak of 13 [$C^{\#} = 277$]

328 which is the highest pitch on the film [$E = 330$]

With the exception of 11 and 12, which should be lower, the outline of the transcription follows that of the graph, the pitch being about a semitone flatter than the American Standard frequencies.

Film 3 (See p.318)

This graph again shows a ragged outline. The pitch of 2 has been noted lower than 1 as a result of the auditory impression of the slide. The ornament on 3 is not very noticeable. The pitch of 4, as transcribed, is a sudden glissando. The peaks of 5, 6 and 7 are probably the notes heard, the sudden drop in pitch being in each case due to a consonant. The ornament on 7 is different in outline to

the more usual form which begins with a descent. Note 8 is the same as 4. The ornament on 9 is the form most usually found, descending first, then ascending above the pitch of the starting note; it is different from 11 which does not eventually reach the pitch of the starting note. The second phrase begins at a lower pitch than the first. Presumably 14 has been heard lower because of the slide. The ornament on 15 has steady pitch towards the end. The frequencies chosen from this graph were:

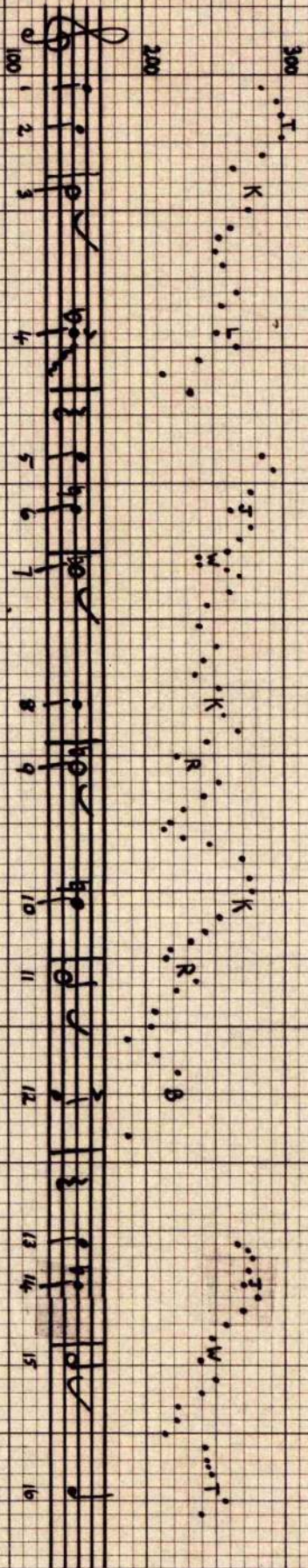
- 188 occurring on 11 and 12 [$F^{\#} = 185$]
- 215 which is the base of many descending slides [$A = 220$]
- 242 which is found at the end of 15 [$B = 247$]
- 257 which is found on 3 [$C = 262$]
- 275 which occurs frequently, but is clear on 13 [$C^{\#} = 277$]
- 300 which is clear at the opening of the first phrase [$D = 294$]

Again, the transcription follows the outline of the graph, but a semitone lower throughout. It is of interest to note that while transcribing this song I was unable to decide whether F or $F^{\#}$ was the tonic; eventually I made the tonic of each verse F for uniformity.

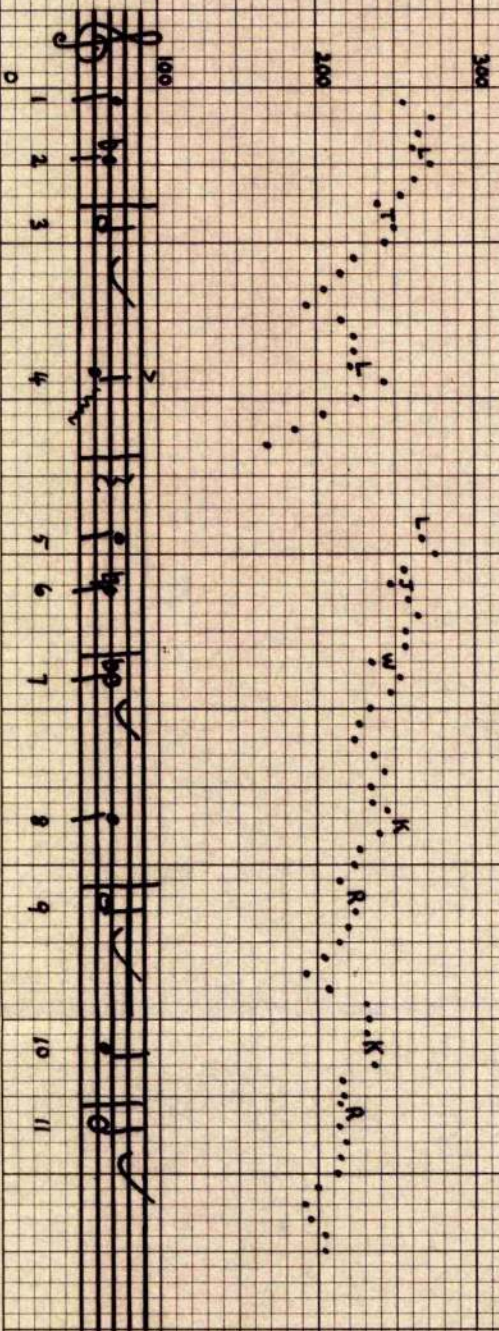
Film 4(1) (see p.318)

Here the outline is better and the drop in pitch at consonants is very noticeable. The pitch of 1 would be that at the peak of the curve, while 2 has been heard lower. The ornament on 3 does not reach its initial pitch and 4 is an extensive glissando. The pitch of 6 is comparatively stable. The ornament on 7 is of less amplitude than that on 3, while the one on 9 again reaches a pitch above

Film 3



Film 4(1)



the starting note and retains this frequency for some time. There should have been an anticipatory glissando on 10 before reaching the lower note which is then sustained for more than a quaver of 11 before the ornamentation.

The frequencies extracted from this graph were:

- 169 which is the lowest pitch on the graph [$F = 173$]
- 194 which is found at the base of many portamento passages [$G = 196$]
- 205 which may have continued longer had the film not ended at this point [$A^b = 208$]
- 215 which is found in 10 and 11 [$A = 220$]
- 224 which is found at the end of 3 and may be intended as the same note as 215 [$A = 220$ is still the nearest tempered frequency]
- 232 which is sustained at the end of 9 [$B^b = 233$]
- 259 which is the average value of 6 [$C = 262$]

Again the pitch of the transcription throughout is almost consistently a semitone flat by the American standard pitch.

Film 4(2) (See p. 321)

There should have been an anticipatory glissando on 1, a note with fairly stable pitch. From the beginning of 2 to the crotchet rest the outline is very similar to that of 4(1). In the second phrase the differences which occur between the two graphs are found on 4, 5, 7 and 9. Clearly the outlines are intended to be the same.

The frequencies chosen from this graph are a little different to those of 4(1). They are:

- 194 which is again the base of several glissando passages [$G = 196$]

204 which is the lowest point of the ornament on 2 and 8
 $[A^b = 208]$

223 which is the last part of 2 $[A = 220]$

249 which is the average of the frequencies from 6 to 8
 $[B = 247]$

261 which is the average value for 1 $[C = 262]$

This transcription is therefore much too low. It should have started on C and the second phrase would be about B. The tonic is not present on this film.

Film 5 (See p.321)

The pitch at the start of the ornament on 2 should be higher in the transcription. The end of this ornament and 3 are probably the same pitch. The outline of 4 is very like that of 2, and 6 is the same, only again lower than the previous ornament. There is a sudden slide on 8. There should be an anticipatory glissando before 9; the pitch of 10 is indefinite. The ornament on 13 reaches a final frequency higher than the start of the descent, and 15 is similar in outline. The ornament on 17 is more like that on 2, again with a clear finishing note. The tonic is present at the very end of the film.

The frequencies extracted from this graph were:

187 which is the final note $[F^{\sharp} = 185]$

214 which occurs most clearly at the end of 17 $[A = 220]$

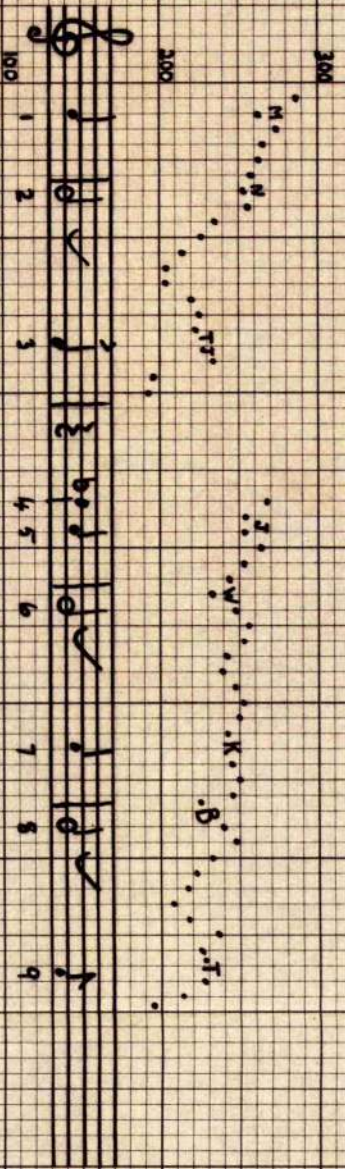
253 which occurs often, e.g. 2, 13 and at the end of 15
 $[B = 247]$

266 which again occurs often, but is retained in 7 $[C = 262]$

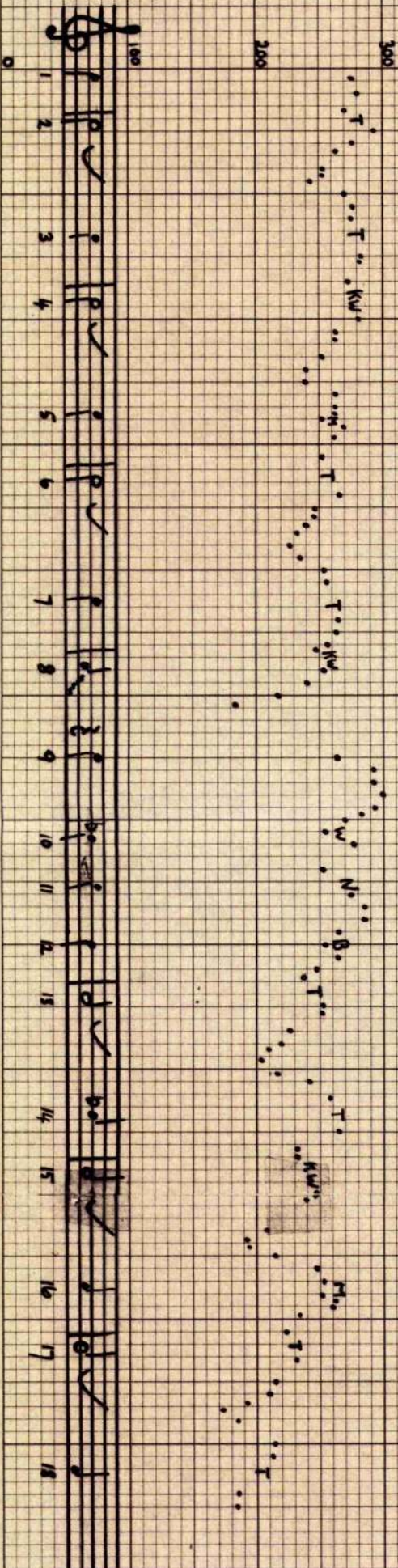
286 which is the peak of 11 $[D = 294]$

295 which is the average value of 9 $[D = 294]$

Film 4(2)



Film 5



As well as the usual unimportant semitone difference in pitch, the opening of the second phrase is too flat.

Film 6 (see p. 323)

The outline of the transcription follows closely that of the graph. There is a tendency for the pitch of the transcription to descend to 5, where, in fact, it should all have been inflections of one note. On 10 and 15 there is a downward slide away from the first note and an anticipatory glissando to the second. The pitch of 16 is probably the peak, and therefore my transcription is flat. My ear has anticipated the pitch of 19 in 17 and 18. The opening of the second phrase is again too low.

The frequencies extracted from this graph were:

184 which is the average value of 19 [$F^\sharp = 185$]

212 which is the average value of the lower part of 15
[$G^\sharp = 208$]

225 which is the lowest point of 10 and 24 [$A = 220$]

236 which is the lowest point of 5 and the lowest point of the curve from 12 to 14 [$B^b = 233$]

257 which occurs frequently, e.g. 6, 7, 11 and 12 [$C = 262$]

273 which is an average value of 2 and 3 (these two notes should probably be the same pitch) [$C^\sharp = 277$]

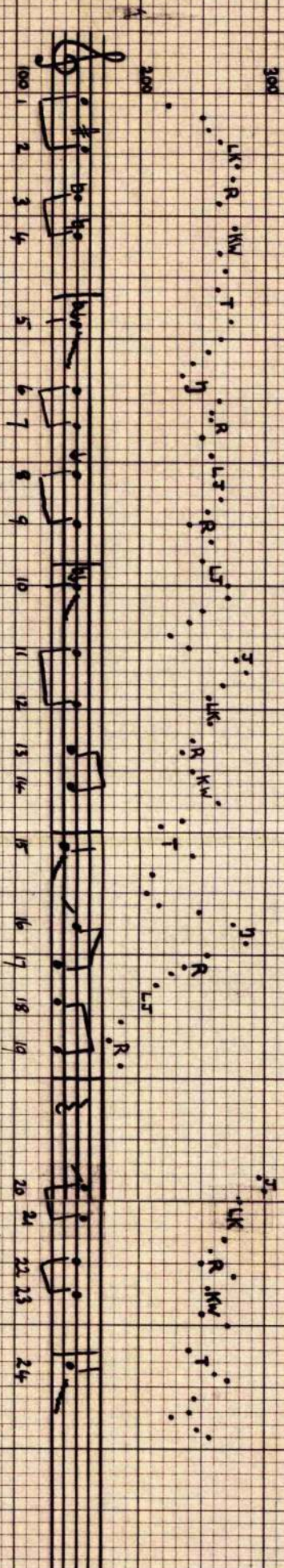
286 which is the peak of 11 and 16 [$D = 294$]

298 which is the average of the peak of 20 [$D = 294$ is still the nearest - $D^\sharp = 311$]

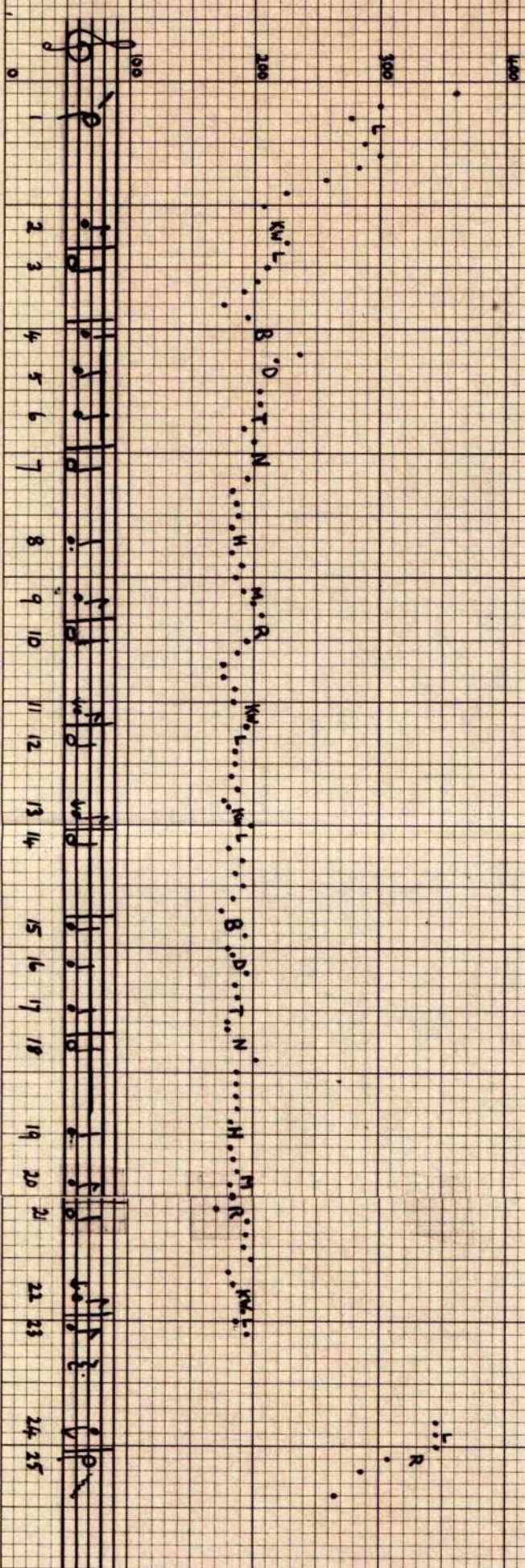
Film 7 (see p. 323)

This passage begins with three long slides which cover the distance of over an octave. The remainder of the first

FLM 6.



Film 7.



phrase, after descending in 4, 5 and 6, stays around the tonic, which is frequently ornamented. It is not until 18 that we see any stability of pitch. The second phrase starts lower than the first, but has been transcribed too low. The first note - 24 - is an unusually good one for stability of pitch.

The frequencies chosen from this verse were:

177 which occurs often at the base of slides and is clear on 10 [F = 174]

186 which is the average value of all readings around this number - e.g. those of 7, 12, 18 and 19 [F# = 185]

196 which is the average value of 21 [G = 196]

207 which is the average of the base of 1, the peak of 9, and the measurements for 5 [G# = 208]

345 which is very clear on 24 [F = 349] - as the rest of the transcription tends to be a semitone flat, this note should appear as E, but it is not clear what the next note should be]

Film 8 (see p.325)

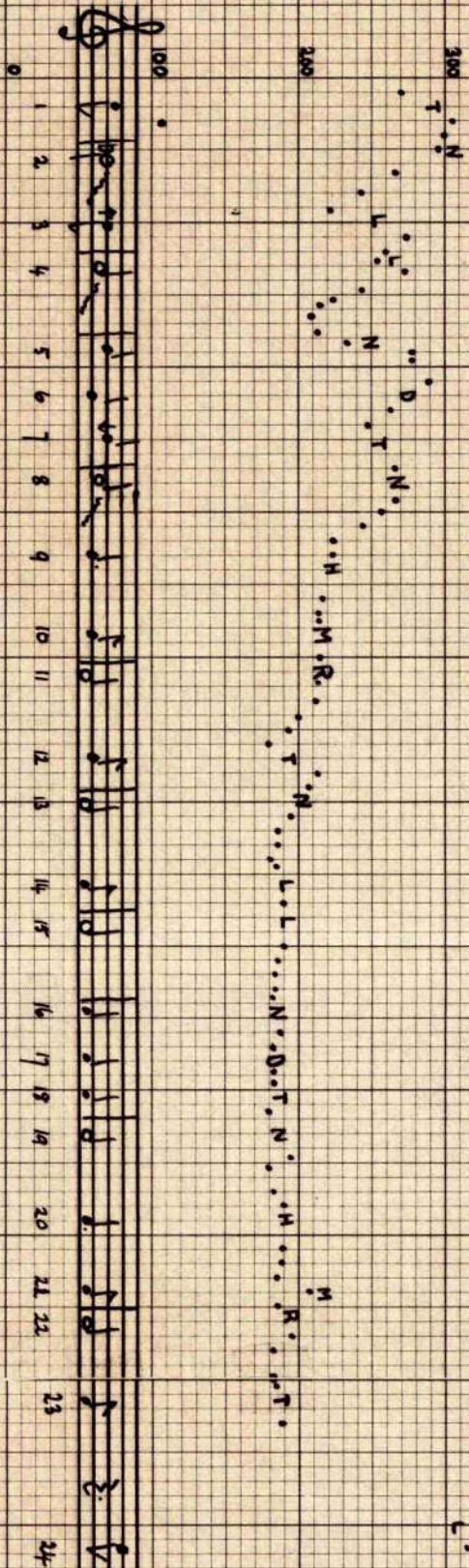
This graph has a less spectacular opening than that of film 7. There is an anticipatory glissando, but the pitch after 1 is indefinite, the next pitch likely to be identified is that of 9. After 9 the graph follows a similar outline to that of film 7 once the tonic is reached, but in film 8 there are no notes below 180.

Frequencies chosen from film 8 were:

185 which is the average value for the tonic [F# = 185]

193 which is the average value of the measurements between 191 and 198 [G = 196]

FILM 8.



215 which is found on 9, 10 and 11 [A = 220]

267 which is found on 7 and 8 [C = 262]

276 which is the average of the peaks of 3 and 4 and the two measurements on 5 [C[#] = 277]

301 which is the average pitch of 1 [D = 294]

Film 9 (see p. 328)

This is taken from the second version of the Eréa song, and has many more well-established notes. The pitch of 1 is very clear, but the ornament on 3 is not well defined. The ornament on 6 is not a continual slide, three distinct notes being used. Similarly, on 9 there are two different notes, the first and the last being the same pitch. The tonic makes a brief appearance on 12. The second phrase begins at the same pitch as the first one.

The frequencies chosen from this graph were:

159 which is the average value of 12 [D[#] = 156]

179 which is the average value of the end of 9 and of 11 [F = 175]

185 which is the average of the many readings - e.g. 3 and 8 [F[#] = 185]

200 which is the beginning of 3, 4 and 6 [G = 196]

216 which is the pitch of 1 [A = 220]

With the exception of the first note, which should have been less than a semitone higher, the pitch of the transcription closely follows that of the graph. The stability of pitch in this recording suggests to me that the singer was more familiar with the song when he recorded the second version than when he recorded the first.

No mention is made, in Mr. Strehlow's notes on these recordings, of any preliminary singing before the first recording. However, it is significant that he explains that he discovered that the informants knew more verses, and that eleven days after recording the first version, Strehlow recorded the complete song. This particular verse is one which did not occur in the first version. It seems obvious that the singer had been performing this and other verses after the first recording (how else could Strehlow know there were further verses?) and therefore equally obvious that the second recording would be a more confident performance. This is indeed unfortunate from the point of view of determining a scale, because it means that many measurements have been taken from inferior singing.

Film 10 (328)

This film was taken in three sections. The first section was an attempt to capture the characteristic choral progression of a falling minor third in the upper octave, and the second was the same passage in the lower octave, while the third was used to make certain of the tonic. Unfortunately, very little of the film was clear enough to measure; more especially was this so in the lower octave. It was not possible to locate the consonants.

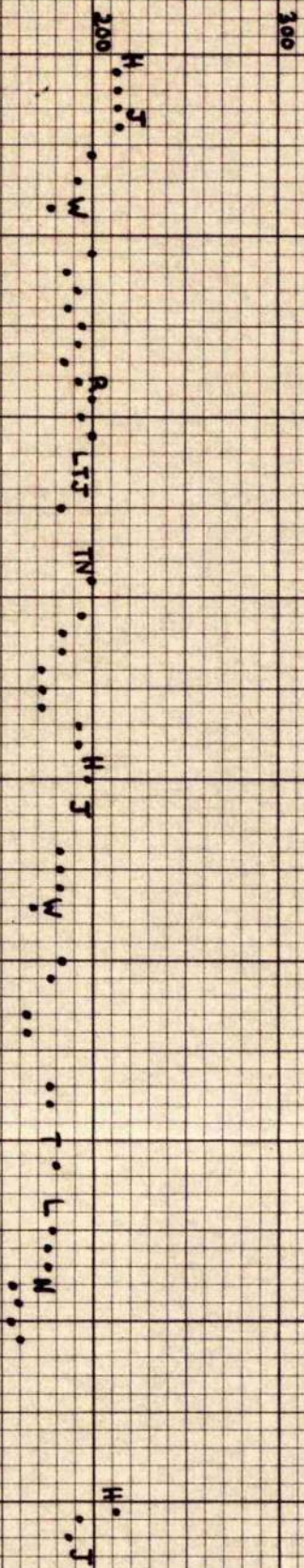
The frequencies extracted from this graph were:

123 which is the lower tonic [B = 123]

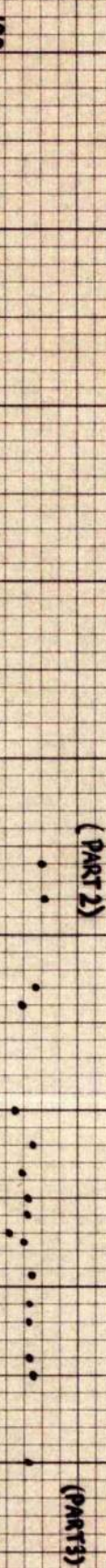
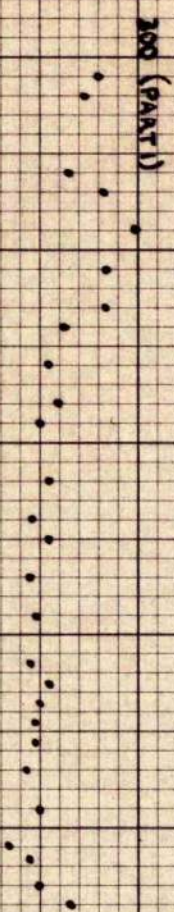
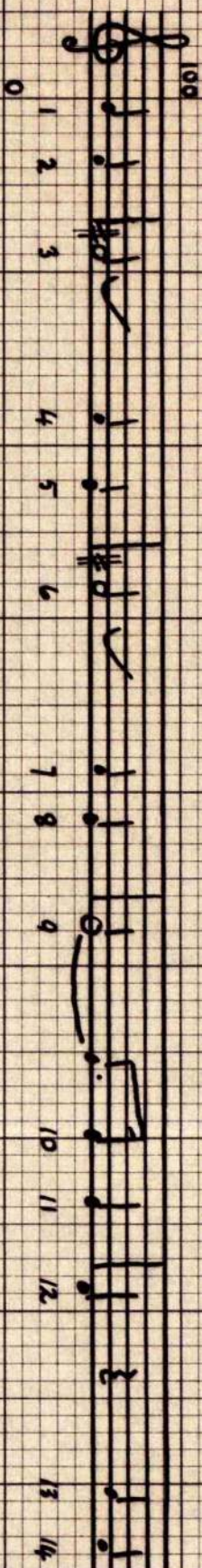
130 which appears at the beginning of the second part of the graph [C = 131]

247 which is the upper tonic [B = 247]

Film 9.



Film 10.



(PART 3)

267 which occurs three times [C = 262]

284 which occurs four times [D^b = 277, D = 294]

Film 11 (see p. 330)

This is a further film of choral music. This time the aim was to ascertain whether there were any clearly defined notes in the descending middle section of the choral verses. The best performed verse was used. Again, measurements were very difficult.

The frequencies chosen from this graph were:

126 which occurs three times [B = 123]

140 which is the average result of the level in the central part of the graph - obviously an important note [C[#] = 139]

155 which is the average value of the note preceeding this last one [D[#] = 156]

180 which occurs twice [F = 175, F[#] = 185]

241 which is the highest point on the graph [B = 247]

Film 12 (see p. 330)

This is again a solo verse with many sliding passages. The transcription follows the graph until 5, which should be lower, then again until 9. From here to the end the pitch of the transcription is about a semitone sharp.

Frequencies chosen from this graph were:

245 which is found on 9, 13 and 14 [B = 247]

255 which occurs often, but is repeated on 11 and 12 [C = 262]

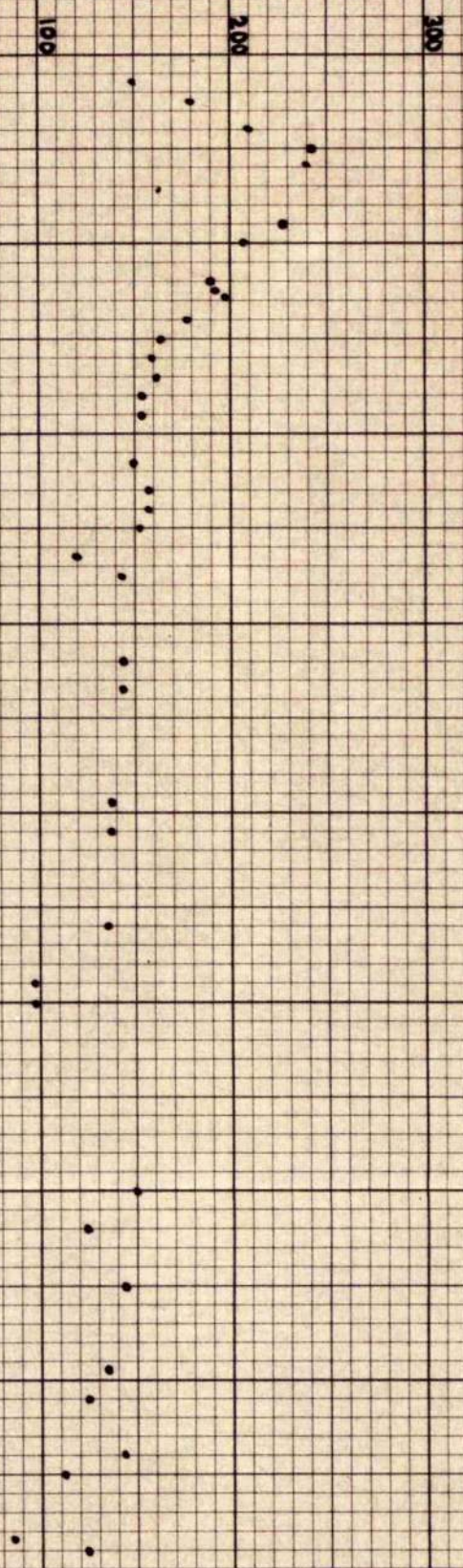
266 which is found on 10 and 11 [C = 262]

287 which is found on 1, 2, 3 and 7 [D = 294]

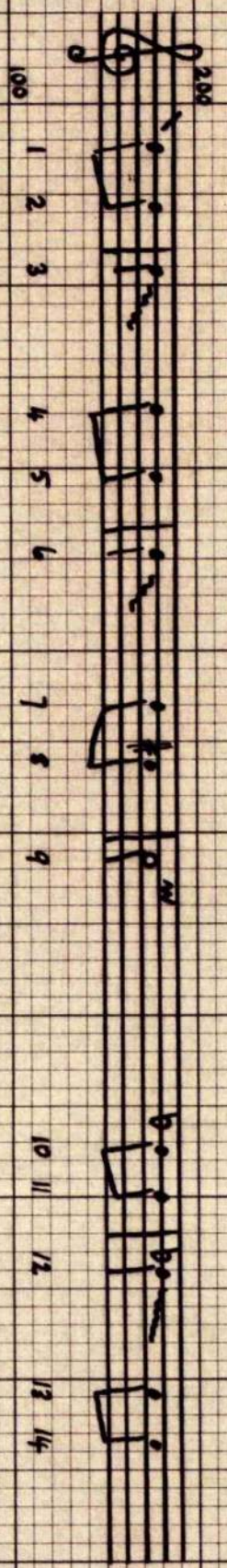
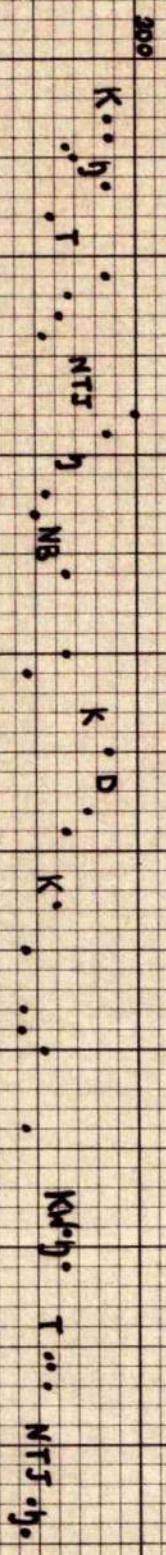
300 which is the highest point of the graph [D[#] = 311]

So far no mention has been made of rhythm in relation

FILM 11.



FILM 12.



to these graphs. A film running at a constant speed will travel a certain distance for the duration of a crotchet, and twice that distance for the duration of a minim performed at the same tempo. Each transcription as set out with the graph can have the accuracy of rhythm checked by the distance between each note. (There may be occasional unavoidable deviations where measurements were not possible either side of a consonant, making the exact location of the latter difficult.) There appear to be very few instances where the rhythm differs from that marked in the transcriptions. The accuracy of rhythm in these performances indicates how reliable is this aspect of aboriginal music.

Following the selection of certain frequencies for each verse, the intervals between these frequencies and all possible combinations of these intervals were calculated. The tables below give, on the top line, the frequencies as chosen, then on the next line the cent. value of each adjacent interval, then all other possible intervals arising from the original frequencies.

Table 1 - Film 1

200	245	266	285	300	320
352	143	119	89	112	
	495	614	703	815	
		262	351	463	
			208	320	
				201	

It should be noticed here that two intervals - 119

cents and 112 cents - are undoubtedly intended as the same sized interval.

Table 2 - Film 2

187	215	248	285	328
242	248	244	241	
	490	734	975	
		492	733	
			485	

The most interesting feature of this film is that all the adjacent intervals measured were virtually the same size. This interval of about 240 cents is certainly an important one.

Table 3 - Film 3

188	215	242	257	275	300
232	205	104	117	151	
	437	541	658	809	
		309	426	577	
			221	372	
				268	

The interval of 232 cents would again be intended as the same sized step as in film 2, and that of 117 as those mentioned in film 1.

Table 4 - Film 4(1)

169	194	205	215	224	232	259
239	96	83	72	62	191	
	335	418	490	552	703	
		179	251	313	464	
			155	217	368	
				134	285	
					213	

The interval of 240 cents is present again in this film.

Table 5 - Film 4(2)

194	204	223	249	261
88	155	192	82	
	243	435	517	
		347	429	
			274	

Remembering that the two portions of film 4 were very similar, it is interesting to note that only the intervals of approximately 190 cents and 90 cents are common to the adjacent intervals of these two charts. However, the interval of 155 cents occurs in 4(1) as the addition of 83 and 72. The larger interval found in previous verses is not present here.

Table 6 - Film 5

187	214	253	266	286	295
234	290	87	126	53	
	524	611	737	790	
		377	503	556	
			213	266	
				179	

Table 7 - Film 6

184	212	225	236	257	273	286	298
245	103	83	148	105	81	71	
	348	431	579	684	765	836	
		186	334	439	520	591	
			231	336	417	488	
				252	334	405	
					186	257	
						152	

The two intervals 103 cents and 105 cents are very close in size, and the 240 cent interval occurs again here as it did also in film 5.

Table 8 - Film 7

177	186	196	207	345
86	91	94	885	
	177	271	1156	
		185	1341	

Table 9 - Film 8

185	193	215	267	276	301
73	187	375	57	150	
	260	635	692	842	
		562	619	769	
			432	582	
				207	

Table 10 - Film 9

159	179	185	200	216
205	57	135	134	
	262	397	531	
		192	326	
			269	

Here the two last adjacent intervals are the same size.

Table 11 - Film 10

123	130	247	267	284
96	1111	135	107	
	1207	1342	1449	
		1246	1353	
			242	

The interval of 135 cents occurs here again, after appearing twice in film 9.

Table 12 - Film 11

126	140	155	180	241
182	176	259	505	
	358	617	1122	
		435	940	
			764	

Table 13 - Film 12

245	255	266	287	300
69	73	132	77	
	142	274	351	
		205	282	
			209	

The following graph (see p. 338) shows the distribution of these intervals, the clusters on the graph being intervals which occur frequently. It should be realized that the larger the intervals become the less likely they are to form a cluster - there need be very little difference in the initial small intervals which are added to form the larger ones, to cause a wide spread of intervals as the size increases. For this reason, the graph contains only intervals below 250 cents.

It can be seen that a large number of intervals fall between 70 and 100. They are probably intended as one interval, between 70 and 80 (average value 75), but it would seem that those around 57 cents form a separate interval. The next interval to appear is that of about 105 cents; the next 134 cents; then 152, 184, 209, and

finally 240 cents.

The most frequently recurring intervals are:
57, 75, 105, 134, 152, 184, 209, 240.

These values cannot be considered rigid, as there is sure to be considerable variation in the size of the same interval, especially as measured from a vocal scale. Work on the bagpipe scale¹, the measurements of which were taken from performances by very good players, produced a deviation of + or - 22 cents on one interval, the smallest deviation recorded being + or - 7 cents. It might be expected that this deviation will be greater in vocal music.

If we take only the small intervals - 57, 75 and 105 - we can build all the other intervals (many can be reached by several different additions).

Table 14

57 + 75 =	132
75 + 75 =	150
105 + 75 =	180
75 + 75 + 57 =	207
105 + 75 + 57 =	237

This is one possible method of combining these intervals.

The films 2-8 are all closely related, with many frequencies common to a number of films. Table 15 sets out these recurring frequencies, and the interval is calculated from the average of the common frequencies.

1. MacNeill and Lenihan 'The Scale of the Highland Bagpipe'
Proceedings of the First ICA-Congress Electro-Acoustics
(Netherlands, 1953), 231-2.

Distribution of Intervals

(ALL POSSIBLE INTERVALS FROM 50-250 CENTS)

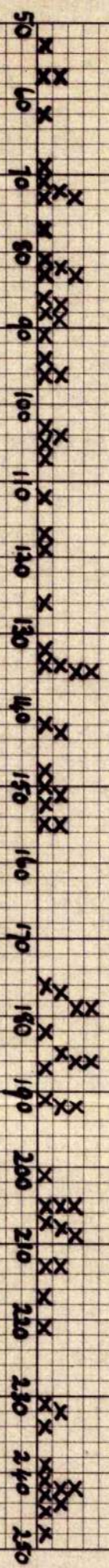


Table 15

	187			215		248		285	
	188			215		257		300	
		194	205	215	224		259		
		194	204		223	249	261		
	187			214			266	286	295
	184			212	225	253	257	286	298
	186	196	207						
	185	193		215			267		301
<hr/>									
Mean frequency	186	194	205	214	224	250	266	286	299
<hr/>									
Intervals	73	96	83	80	191	108	126	57	
	—252—			—271—			—183—		
	—179—			—379—					

It can be seen from this table that in the verses performed, many small intervals are used, but they tend to be regularly combined to form larger intervals.

There are many possible combinations of the recurring small intervals to form a scale, which, throughout an octave, incorporates all the recurring intervals so far measured. None of these combinations is specially convincing as a scale formation. It is probable that the scale is actually built of much larger intervals in a similar way to table 2 and that the small intervals are actually ornaments on each of these important notes. It would indeed be interesting if sufficient material pointed more clearly to this, as the Javanese slendro scale consists

of five intervals of 240 cents, the older form of that scale also omitting the final interval to complete the octave.

One factor emerges clearly - this scale is quite different to western scales. Workers in other areas in Australia note that the scales they find are closely linked to western scales. It is obvious that the formation of the Central Australian scale is quite different even though the actual scale cannot as yet be enunciated.

Some of the greatest difficulties of this experiment have now been overcome. Although final results are at present not clear, it is now only a matter of recording a much larger selection of intervals, sung, if possible, by the best native musicians available. With a larger number of intervals the distribution would become more definite and the less accurate intervals would cease to disfigure the final scale.

PART III

COMPARISON WITH ABORIGINAL MUSIC

FROM OTHER AREAS

Intensive research among the Australian aborigines has been confined to the tribes in Central Australia and Arnhem Land. While many other tribes have been studied by individual workers these two particular tribes have been in contact with many investigators each concerned with different cultural aspects of the communities chosen.

Geographically, the Central Australian and Arnhem Land tribes are comparatively close. There would probably be a distance of 500 miles from the most northern Central Australian tribe to Arnhem Land, which is situated on the west of the Gulf of Carpentaria. It is likely that there has been cultural contact between these two groups of natives, and if so this should be noticeable in their music.

E.A. Worms suggests that there are many connections between the traditions of the two areas which are shown in the mythology, in ceremonial practice and in certain ceremonial objects. He instances the use, in Arnhem Land, of the hollow log drum called ūbār or ūwār and its mythological association which is with the deadly Rainbow Serpent.¹ The drum has no membrane. The counterpart in Central Australia he describes as the ulpirra trumpet mentioned by Spencer and Gillen,¹ being also the tjurunga ulbura mentioned by C. Strehlow,¹ a musical instrument with sacred significance. However, he omits the reference made to this ulbura trumpet by T.G.H. Strehlow,² where we learn that this instrument was used in the Southern Aranda ceremonies associated with the ilbaralea (snake) totem. Again Worms shows the link between the two areas in the use of ceremonial poles.¹

On first hearing Arnhem Land music there seems to be little connection with the austere music of the Aranda tribe. This is due mainly to the use of the didjeridoo as a type of rhythmically animated drone accompaniment. This adds richness to the sound of the vocal line. It is only by careful

1. E.A. Worms, S.A.C., 'Australian Ghost Drums, Trumpets and Poles', Anthropos, vol. 48 (Freiburg, 1953), 278-281.

2. T.G.H.S., Aranda Traditions, 78, 79.

comparison of the two forms of music, with their external differences, that we can see the essentially Australian characteristics emerge. Fortunately this can be done as a result of Trevor Jones's work.¹





The research done on Arnhem Land music has been conducted in collaboration with A.P. Elkin, who supplied the necessary texts. Unfortunately for the transcriber, Elkin has apparently only supplied the prose version, which, as we have seen with Aranda verse, is entirely different to the poetic version. This lack of accurate texts necessarily limits the transcriptions, as it is virtually impossible to identify rapid passages by the music alone. Jones has therefore employed the sign \oint to cover such rapid syllabic passages. Apart from this he uses very few signs which are not familiar to a Western musician, and his reason for this is the close relation between Arnhem Land music and that of our Western civilization.

One difference in notation is noticeable - the bar-lines Jones supplies are not used in our Western sense of indicating an accented beat. This is quite contrary to my own practice, where bar-lines have been used in the normally accepted way. It would seem then that the Aranda music makes more use of accentuation than does that of Arnhem Land.

Comparison between the two separate studies is limited because my own work deals exclusively with sacred (secret and non-secret) music. Jones's work covers a much wider field which includes, as well as these two types, the corresponding secular songs. It is interesting to note that there are secret songs with no sacred association. This difference automatically includes the didjeridoo which is used in all secular music in Arnhem Land, while the instrument is unknown in Central Australia.

The use of the didjeridoo makes for structural differences in the two types of music. We note that the voices never start a song, and that there are frequent instrumental interludes. In the realm of rhythm the effect

1. 'Arnhem Land Music', Oceania, vol. xxvi, 252 f and vol. xxviii, 1 f.

is that of continual polyrhythm which ceases occasionally for special effect. This is quite unlike the Aranda practice where polyrhythm is used, but not consistently. This probably accounts for the somewhat simpler rhythms to be found in the northern vocal line compared with those of the centre. One rhythmic characteristic is common to both - the infrequent use of , the less angular  or  being preferred. Whenever a dotted quaver and semiquaver do occur, the shorter note is the accented one - .

Jones gives the three beating patterns as follows:-



Although I have not found regular quaver beating, the other types are frequently encountered in the music of the Aranda. Rapid "rolling" of sticks is to be found in both areas, although no mention is made of this being used to accompany ceremonial quivering in Arnhem Land (as it is in Central Australia). One Arnhem Land practice is quite contrary to the Aranda usage - the sticks set the tempo of the song before the singers begin.

There seems to be considerable difference between the two scale-structures. That of Arnhem Land is diatonic, and only occasionally uses intervals unfamiliar to the Western ear. The movement in singing is freer, often starting in the middle of the scale and rising before eventually descending. Rarely is a chromatic scale used in the north; the music of the centre has frequent chromatic alterations very often in intervals smaller than a semitone. Occasional divisi parts occur in both types of music, thus accidentally giving rise to harmony.

In the comparison of the scales the fact that the most used interval is the perfect fourth, and those most often omitted are the second and fifth is most interesting. This agrees well with the standard scale taken from the Améwara Tnatana Verses (see p. 27f) where the interval of 520 cents was the most important, while the next interval was that of 820 cents, thus omitting the fifth. The difficulty experienced in locating a tonic is unknown to me, as all the music present here has an unmistakable tonic.

Although, as mentioned above, there are instances of part singing,

nothing in Central Australian sacred music reaches the contrapuntal complexity of the Mulara cycle.¹ This is surely the result of the professional songman of the north.


"The songmen's freedom to create songs as well as to preserve the existing repertoire has led him and his didjeridoo-player to experiment with complex rhythms more elaborate structures, and harmony and counterpoint. The often stultifying effects of tradition have had less sway in secular music, and the favourable social conditions in Arnhem Land have, through the inherent musical genius of many generations of songmen, produced this large and infinitely varied body of songs²

Of all the transcriptions included by Jones, only that on page 337 seems closely related to the familiar pattern of the centre. This may be because that particular song is sacred and this fact causes me to question whether there is indeed no specific difference between the songs occurring in the anthropological divisions of sacred and secular. I would suggest that it is in the minor tonality (especially the minor third) that the musical distinction may rest.

Melodic characteristics recur in both areas. Jones mentions three types of melodic structure, two of which are familiar to me -

- (1) two note melodies
- (2) melodies descending to a tonic.

The large leaps of the northern vocal line are unusual for the centre, but the invariable downward trend and the practice of singing in octaves are usual.

Ornamentation seems to have even more in common. All the ornaments noted in the Arnhem Land music are present in the repertoire included in this work, while the ornament  seems to be a feature found only in the latter. Portamento is a fundamental technique in both areas.

Apparently the nasal quality of the voice that I have mentioned earlier is present in the north - it is "highly valued and carefully

1. Oceania, xxvi, 330

2. Oceania, xxviii, 3.

cultivated among the aborigines".¹ Further, we note with interest that here also the voice usually enters very loudly, gradually losing intensity throughout the verse, and ending in a whisper.

The song leader is present in the north (distinct from the songman) and is in charge on ceremonial occasions. He may be replaced by a better singer (e.g. the songman, if he belongs to that totem which is enacting the sacred ceremony) but Jones does not indicate whether the song leader still retains his authority in such cases, as he certainly would do in Aranda territory under similar circumstances. Often the song leader sings the opening phrase, but apparently his main claim to solo singing is at the end of the song, where he must be the last person to sing.

The bullroarer is used, with similar religious significance, in Arnhem Land, but Jones finds it infrequently in musical performances. I think that it is used quite often in this way by the Aranda men, an instance being the first subdivision of the Améwara verses.

One very marked difference appears in the fact that most of the Arnhem Land music is isometric. In both areas the tempo is strict, but in the centre there are infinite varieties of bar lengths and comparatively few examples of isometre. In both cultures there are examples of free, rhapsodic rhythms apart from the regular isorhythmic works which are the predominant element in both repertoires.

Structural ideas vary little between the two areas. I am not familiar with the process of the use of a rhythmic key-figure to various melodic outlines, but the reverse process is present in both cultures. The form within the verse may be more complex in Arnhem Land, but in both places there are to be found lengthy song cycles, each with different structure, but all conforming to some plan.

There seem to be quite definite connections, therefore, between these two different musical idioms. They have much in common and much which they each retain as individual characteristics. They do both belong to a larger culture group - they are but part of the music of the Australian aborigine.

1. Oceania, xxviii, 5.

(ii) The Songs of Central and Southern Australia
(as studied by E. Harold Davies)

The work of Professor Davies appears in four different sources,¹ but each, unfortunately, discusses the same music and the same ideas. He did not attempt any complete transcriptions of his recordings. The few examples in the Musical Times consist only of one small section of each verse, while those in Oceania give the melodic outline in semibreves.²

Some of the songs were recorded at Alice Springs and also at Hermannsburg and it would therefore be expected that the results of Davies's work should be of value in the present work. The South Australian songs referred to in the Oceania article come from Eyre's Peninsula, Mucumba (near Oodnadatta), and Koonibba. The only additional area mentioned in the Musical Times is in reference to the performance by "a very old River Murray blackfellow".

Over this large area certain features of the music remained constant. Of these the most important seems to be the downward trend of the melodies. Instead of the more usual musical idea of delayed climax, much Australian native music begins at the point of greatest intensity. Davies states that the opening of the songs was normally on the upper key-note. This seems unlikely, as the vast majority in my experience begin with the next most important note above the upper key-note and do not necessarily descend to this note immediately. The subsequent comparatively swift descent is a regular feature of the music as recorded by any reliable workers, and is noted by Davies. However, he maintains that in this passage there is a

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1. 'Palaeolithic Music', Musical Times (London, 1927) vol. lxviii, 691-695.
'Aboriginal Songs', Transactions of the Royal Society of South Australia, 1927, 51, 81-92.
'Aboriginal Songs of Central and Southern Australia', Oceania (Melbourne, 1932) vol. II, No. 4, 454-467.
'Music in Primitive Society', Anthropological Society of South Australia Occasional Publication No. 2 (Adelaide 1947).
 2. It has come to my notice, recently, that all of E. Harold Davies's recordings have been transcribed by A. Moyle of Sydney and are soon to be published with musical analyses.

definite "dominant feeling" which Jones has not noted in Arnhem Land music, nor I in the sacred music of Central Australia. The only constant idea I can find in this often confused passage is that of a falling minor third. Each of the examples of melodic outline given by Davies contains at least one interval of a minor third.

The decoration of the upper key-note is explained by Davies as

"the physical habit of testing out the muscular apparatus before making the calculated effort"¹

This seems to me quite the wrong approach as the intervals above the tonic form important notes which are retained in many songs. Although Davies finds that there is a feeling of definite pitch in certain notes, while others seem to have a good deal of elasticity of pitch, he apparently does not feel that the decorative notes above the tonic possess this definiteness, while I consider them to be the only constant intervals to be heard.

There is frequent reference throughout this early research to the pentatonic scale order. While some songs do possess pentatonic outlines, this seems, to me, an accidental formation arrived at from selection of five only of the possible intervals of the native scale. In any case, the validity of the argument put forward in Oceania (p. 464 f.) is weakened by the conspicuous lack, in most other Australian music studied, of a definite dominant, or even a "dominant feeling". It likewise seems improbable that the notes within this interval would form an important part of the scale. The search for a scale in the rapid descending passage seems to me to be unlikely to provide any useful information. This link passage rarely has the same stability of pitch that can be found in the notes immediately preceding the tonic. Although obviously a descending scale, it would seem that in the first instance the intervals are built above the tonic, and where the range exceeds an octave, are found again in the lower register. I find little evidence of sequences, which again weakens the pentatonic approach as applied to Australian aboriginal music.

However, I am delighted to find confirmation of my own conviction that

1. Oceania, 463.

"Yet this sense of pitch is fixed and secure, and in the face of such a fact we must perforce modify our theories that stretched strings, or pipes of varying length, were necessary to the stabilising of either songs or scales in which definite intervals are to be found."¹

There seems to me to be some evidence in the present work on scales to suggest that the musical ideas, like the natives themselves, have arrived from other lands. Although sufficient proof is at present lacking, some examples of scales studied are almost identical to the instrumental sléndro scale of Java.² It is possible that these two scales had a common origin. The instrumental scale found in Java would, in this case, be a reproduction of an already existing vocal scale.

In the realm of rhythm Davies's work is of less help. His decision not to attempt accurate transcriptions leaves this important element untouched. We could presume that the songs marked with repeats are isorhythmic. This practice of marking verses with repeats rather than transcribing them in full, although a saving in time and space, can be misleading. There would doubtless be considerable variation of outline with each repeat of the rhythmic pattern. However, I have often found that a repeat of the whole verse retains the same pitch variations, and these must surely be considered important aspects of the music.

The information on beating agrees with other writing on this subject. The music on Davies's recordings has examples of beating synchronized with the vocal line - for instance, two beats against a vocal triple pulse, and, elsewhere, beating in a $\frac{6}{8}$ rhythm. It is also interesting to note that the natives always sang better if given sticks to beat.

There are several songs quoted which do not cover the full octave range, and which are not consistently descending. One, we are told, created an "impression of real passion". These characteristics all seem to suggest the solo songs and sacred charms found in Part 2 of this work. However,

1. Musical Times, 695.

2. Jaap Kunst, Music in Java (The Hague 1949) 14.

lack of any extra-musical information in the writings under discussion makes comparison of this kind difficult.

One final remark is of great interest.

"[An observer in Western Australia] was playing over the Columbia records to a number of blacks at Albany, one of whom excitedly recognised the first song, which came from Denial Bay in South Australia. The distance between the two points is about 1,000 miles."¹

This shows that there are certain songs prevalent over a wide area. It also serves to show that the one musical idiom is widespread - probably over the whole continent. A third point that this incident makes clear is that, regardless of how similar all songs seem to a non-aboriginal, there are very clear differences between songs to the natives themselves. With this geographical distance separating original performance and re-play it is unlikely that the two natives concerned would speak the same language. If the song had been traded from one area to the other it would be performed in the language of the place of its origin. If there was no language connection, then, clearly, the recognition was on purely musical grounds. All these facts seem to suggest more and more that there is one basic musical idiom current throughout Australia. Although various workers find small regional differences, there are certain features which recur in all the studies so far undertaken.

(iii) The Tanganekald Tribe of South Australia

The work on the music available from this source is far from complete and at present only the most prominent features will be mentioned. The transcriptions (as yet in rough forms and therefore not included) are from recordings made available by the Board of Anthropological Research of South Australia. These were collected in 1937 by N.B. Tindale² and Professor Davies. The texts and information on the songs, eleven of which

1. 'Music in Primitive Society', 30.

2. Curator of Anthropology, South Australian Museum.

have been sent to me, are published by Tindale.¹

"The material discussed in this paper was obtained by the writer during a brief period of work with Milerum (Clarence Long), one of the few surviving natives of the South-East of South Australia, in December, 1932. It comprises seventeen songs sung by the Tanganekald.

The early life of Milerum was spent among the aged people of the Tanganekald (Tangane Tribe) during the last of their days of nomadic living in the unsettled country near Salt Creek on the Coorong. He did not learn either to read or write, and thus was the more able and willing to absorb the lore of his forefathers"²

These songs sung by Milerum provide a valuable field of musical research. They are wide in range of topics. Tindale classifies them as follows:-

- (a) "Dream" Songs (very early, including the adventures of ancestral beings)
- (b) Magic Songs
- (c) Songs Associated with Sickness and Death
- (d) Totemic Songs
- (e) Hunting Songs
- (f) Dramatic Songs and Epics
- (g) Fighting Songs
- (h) Songs Demonstrating Public Opinion.³

There seem to be no specific differences in the music of the various types of song as listed here. The songs under (h) obviously play a very important part in the keeping of order in tribal life. Two songs mentioned

1. Norman B. Tindale 'Native Songs of the South-East of South Australia' Transactions of the Royal Society of South Australia (Adelaide, 1937) vol. 61, 107-120. Part II 1941, vol. 65 (2) 233-243.

2. Vol. 61, 107.

3. Vol. 61, 108.

in the publication are of post-European origin; one refers to

"the opening of Murray Bridge to railway traffic (about 1886) and the other recording the making of a road to Guichen Bay (Robe) in the south-east of our State in 1865"¹

The general characteristics of the music are entirely different to those of the sacred music of Central Australia. These differences are particularly noticeable during the process of transcribing. While in the Aranda music great difficulty was experienced in achieving any satisfactory method of noting pitch, the Tanganekald music fits well in Western notation. But the ease of transcribing isorhythmic music has been replaced by the difficulties arising from the greater freedom and irregularity of rhythm found in this music from the Coorong.

The downward trend of melodies noted in all other music so far mentioned is present to a certain degree in this South Australian music. However, the descent is less consistent and more gradual. Further, the songs do not end in the low register. The early climax of other Australian music is not found here, but rather several delayed and very effective peaks with one definite climax. Each song tends to be divided into sections, the first part being a gradual fall to either a fourth or a fifth below the starting note. This note is retained for some time, is ornamented, repeated and used with different accentual patterns. The following descending passage is often glissando. Having descended almost an octave, there is a sudden rise of pitch. This leap is usually an octave; on occasions when the octave is exceeded the note at this peak is the ornamental note above the octave note normally performed, and the latter is heard very soon after this. The second section tends again to fall, this time usually to the starting note which is again given some importance. The next octave leap introducing the third section tends to be higher than the first, and is the climax of the song. After further descending passages the song ends, abruptly and loudly, on a note in the middle of the entire register - usually about the same point as the opening note.

Identification of the tonic is not easy, as it is in most of the other music already discussed. One feature previously noted is not present in this music, and that is the important place of the interval of a minor third. The decoration of the upper tonic mentioned by Davies is probably similar to the inflections of the high notes in these songs, although these are not, in most cases, the upper tonic.

The pentatonic scale is not used here, but rather a seven-note scale. It does seem that the tone is slightly larger than ours. Semitones do occur, but never immediately below any prominent note. This gives a "flattened-seventh" feeling to many progressions.

The melodies are not isorhythmic. The rhythm tends to be less regular, although songs with accentual hand-clapping accompaniment are in isometric compound rhythms. There are no examples of polyrhythm.

The voice is possibly baritone, but has a tenor quality in the upper register.

The small and restrictive sample of the music of the Tanganekald people available limits comparisons. Many of the common features from other areas are not present in these solo songs, but this does not mean to say they were never in the tribal music. We have no way of telling whether or not harmony, polyphony and polyrhythm were known to these people. However, the known aspects of the music seem to have much more in common with Arnhem Land music than with that of Central Australia.

(iv) Pintubi Music

Again I am indebted to Mr. Tindale for the use of his recordings, taken in 1957, this time of the music of a secret ceremony belonging to the Pintubi natives whose tribal grounds cross the Northern-Territory-Western-Australian border.

One example only is in my possession, (see p. 354) the text of which was transcribed by Tindale. Most features are the same as those of the Aranda music. The pitch is higher than the normal Aranda songs, and the note above the tonic forms the interval of a tone. The descending passage is clear, and has several intervals of a minor third.

PINTUBI SONG

Recorded by TINDALE 5.9.57

354

Solo ch. 11.8.58

Ja - to: na - yai 'ilpi - li: 'tja - ta: ko -

'rai 'mero - 'nai - ja - to: na - yai ... etc.

beating in 2 to the end.

to - ho - rai m(ero-nj) ja - to: na - ... etc.

..... mero-nja-ja- to: (na)

Twice, after descending to the lower tonic, the singers leap to a higher note and again descend. This seems to be an intermediate stage between the consistent downward movement of the Aranda music and the fluid movement of that of the Coorong.

The two elements of the diphthong are divided over a slur. This is a characteristic of choral music in Central Australia. It may also be surmised from the opening solo that the song leader has similar rights among the Pintubi natives as he does in Aranda territory.

The verse quoted (one from a long cycle) is isorhythmic and has accentual beating.

(v) Yirkalla Music

The only account I have been able to find of the twelve month's research completed in Australia by Richard Waterman¹ contains more information on the social aspects of music than on the music itself. It emphasizes the importance of music from babyhood to, in the case of men, old age. I find it hard to believe that the women in this area are confined to ritual wailing as their only form of musical expression. This is quite unlike the custom in other Arnhem Land areas where there are women's love chants and secret songs. One of the few specific musical references is as follows:

"Thus, if we take the note of the drone-pipe as an octave or two below the first of the scale, a karma cycle of the ridajigo-speaking lineage uses the first, the flattened second, and the flattened third of the scale; a cycle of the komaaitt-speaking

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1. Richard A. Waterman 'Music in Australian Aboriginal Culture - Some Sociological and Psychological Implications' Music Therapy V (Kansas 1955), 40-49

lineage uses the natural second and the flattened third of the scale, and one of the magkalili-speaking lineage the flattened third and fourth"¹

This is clearly the same melodic idea as is found in Central Australia. The songs referred to in this extract are non-secret totemic ones. The secret songs have a range extending over the octave. The drone accompaniment is used in the non-secret songs, but not in the secret ones. All the songs have similar outlines and are differentiated by their rhythms.

This article has some very interesting information on the social aspects of the music. A superficial knowledge of totemism and of the poetic language of the songs tends to make it less valuable than it might otherwise have been. The information on the music itself provides no new material.

(vi) Tasmanian Music

A recent article by Mrs. A. Moyle² supplies valuable information on music which has, until now, been neglected. Of further interest to this study Mrs. Moyle undertakes a brief comparison of the two styles of Tasmanian singing with that found in Central and Southern Australia.

There is a limited quantity of music available which was recorded in 1889 and 1903 from one of the last of the now extinct Tasmanian aborigines. From this Mrs. Moyle has identified two different styles which she terms "legato" and "corroborree".

Both these styles have a range of at least an octave and have 7 or 8 "appreciably different tones" although

1. p. 46

2. 'Two Native Song-Styles Recorded in Tasmania'
Papers & Proceedings of the Royal Society of Tasmania
 Vol. 94 (Hobart, 1960), 73-8.

they are apparently basically pentatonic. Ascending and descending phrases follow in sequence, and there are at least four notes of different duration in each style.

In the "legato" style, phrases are balanced above and below a tonal centre. The tempo is slow and the phrases are long. The balancing upward - and downward - tending phrases and the refrain passage, suggest to Mrs. Moyle exotic cultures rather than Australian styles. The singing is melismatic, there is a type of vibrato on sustained notes, ornamentation and non-periodic rhythm.


The "corroboree" style tends to use compound rhythms, is basically syllabic, and lacks the melodic symmetry of the other type of Tasmanian music recorded.

These two styles may have less in common with Australian music than the sacred music, which observers described as sometimes tending towards elementary polyphony in the singing of thirds, and sometimes reiterating one note throughout, and, again, singing songs with a range of only a third.

The styles found on the recordings have, according to Mrs. Moyle, only two features which link them to Australian music. They are the syllabic structure of the "corroboree" song and the rise in pitch towards the end of a song to begin a final short descending passage. In fact, both these features are found in the more regular song and little relation is found between the "legato" form and Australian music.

Features which are unusual are mentioned as the central tonic, the prominence given to notes of the submediant triad, the rising penultimate tone and the

frequent breath intake in performance.

From my own observation of the transcriptions included I find that the music is not isorhythmic, and, in the "corroboree" song, frequent use is made of  while the South Australian example quoted uses only a quaver as an unaccented note. There is slight inflection of pitch in the Tasmanian examples, and frequent use of the mordent in the South Australian example.

It seems, to me, more probable that the final note of the "corroboree" song (C) is the tonic, and not the central one (E) which is chosen by Mrs. Moyle. In example 1 of this song G occurs twenty-four times, E thirteen times and C, the final note twenty-two times (two of these in the upper octave). In example 2, G occurs twenty-five times, E thirty-three times and C twenty-six times. The more frequent occurrence of E in the second example has probably been the deciding factor for the choice of that note, but this number is due to a further repetition of the coda, starting on E. The final position of C suggests many of the Central Australian songs, falling, as they do, to the tonic as the final relaxation in contrast to the initial climax.

If we consider C as the tonic, the triad now becomes a tonic triad, and the next most frequent note is the dominant. This is very like the music of the Coorong, in the South-east of South Australia, where we find emphasis given to notes of the tonic triad. It has already been mentioned that this South Australian music makes use of the flattened seventh, although this was never used as the penultimate note as it is shown to do in the "corroboree" songs.

Further, the central tonic of the "legato" style is to be found in the Coorong music, although the initial ascending phrase is lacking. There is, however, balance between lower and higher phrases, and more melodic symmetry than is common in the Central Australian music.

Mrs. Moyle has provided six scale outlines, each with C as the tonic. The first two examples are taken from the two Tasmanian songs. The third is from the "Ship Song" from Yardea, Eyre's Peninsula, which is one of the songs collected by Davies. The fourth is taken from a song sung by a native from Denial Bay and recorded in 1958 by Geoffrey O'Grady. The fifth is a Pidjindjara Kangaroo song recorded in 1952 by T.G.H. Strehlow. Of these scale outlines, the only two not finishing on the tonic are the Tasmanian ones. They are all similar in outline, and if we take the tonic of the "corroboree" song as the final note, we arrive at the familiar outline C, B^b, G, F, E^b, C with D and B^b in the lower octave occurring as ornamental notes. Surely this is closely related to the music of the Australian mainland.

Reference is made¹ to a recorded interview where Mr. Tindale expresses the opinion that this particular "corroboree" song is similar to songs heard on the West Coast of South Australia. Together with the already stated opinion that this song and the "legato" song have common features with mainland music, I think we can assume that Tasmanian music was not unique, but that the music found here is a further form of the vast variety of music that was once performed throughout Australia and Tasmania.

1. A Moyle 'Two Native Song Styles...'

If this assumption is correct, we welcome this writing on Tasmanian music not only for the enlightenment it affords on the music of this area, but also for further revealing the extent and the great wealth of the music of the Australian aborigine.

PART IV

CONCLUSION

We have been granted the privilege of studying the sacred music of the Aranda tribe.

"As in the case of all people everywhere, through their music we may come closer¹ to knowing and understanding them than in any other way."

We can share the discovery of a highly-developed musical culture with research-workers concerned with other aspects of aboriginal intellect. We have witnessed one facet of the output of this artistic and cultured race, but the results agree with those found in other branches of native tradition. The legends - and many have been collected and published² - reveal a deep understanding of human nature which is expressed in beautiful language. And to those with the knowledge, the visual arts of the aborigines have the same appeal.

The music studied displays all the characteristics that we require of good music - form, beauty, balance and meaning. Some of the characteristics are unique, and all are most interesting. However, it is my opinion that, having isolated this subject, from its present-day environment, for the duration of this study, we must now return to the native himself in his present condition to ascertain whether this work can be of any value in understanding the Australian aborigine of today.

It seems to me that any work of this nature has much to put forward towards the easing of the colour problem. Ought we not to understand the native better now - after studying the work of sympathetic writers - than we did when we thought his music a meaningless jumble? Can we Australians, knowing something of the noble culture that once existed, still refer to the present-day native as "nigger, boong, coon, Abo",³ to mention only a few of the usual derogatory terms employed?

The missionaries have done a great deal to improve the conditions

1. T. Jones, *Oceania*, XXVIII, 30

2. eg K. Langloh Parker, *Australian Legendary Tales* (Sydney, 1955)

3. Malcolm J.C. Calley, 'Race Relations in the North Coast of New South Wales,' *Oceania*, XXVII (1956-57) 201. This article contains much valuable material on the colour problem.

under which the natives live, and also their moral conduct which has been so sadly degraded by the white man. The Church has given them new hope. But what have they given them to replace the music which they have, directly or indirectly, forced out of existence, and which was such a fundamental part of their native way of life? The answer is simple - hymns. And who, amongst our own people, would spend every evening singing hymns? The native has little entertainment, and what music he now composes is in imitation of western popular music. To drive away his boredom he is therefore forced to drink. However, it is illegal for any but a few privileged natives to obtain alcohol, and there is consequently a continual battle between natives and police. The following song, written by a native of the Wilcannie settlement (Queensland), describes the situation:

The people in town just run us down,
They say we live on wine and beer,
But if they'd stop and think, if we didn't drink,
There'd be no fun around here.

Just the other day I heard a woman say,
We're nothing but a bunch of mugs.
Although we fight and drink and end up in clink,
We're going to cut a rug.¹

Happily there come to my mind two outstanding examples of wonderful works of art produced as a result of sympathetic cultural understanding.

The first is that of the white sculptor William Ricketts. Ricketts, although domiciled in the Dandenong Ranges outside Melbourne, where there are no longer any natives, is a man who has spent much of his life among the aborigines in Central Australia. He has, as it were, breathed in and absorbed the authentic native traditions and reproduces them in his own sculpture. His work ranks with the finest art produced in Australia by either European or aboriginal. To see even a small piece of his work is to see something that is of the very essence of this vast and ancient land.

The same could be said about the famous paintings by the Aranda man

1. Quoted by Jeremy Becket, 'Aborigines Make Music', Quadrant, Vol. II, No.4 (Sydney, 1958) 42.

Albert Namatjira. Here the reverse process has taken place. Very shortly after being introduced to the vastly different Western approach to painting, Namatjira produced fine pictures. How great an achievement this was will be more clearly understood if we remember that, until this time, most native pictures were drawn on the ground, and that they described some legend. The onlookers stood around the picture and viewed it from all sides. Little colour was used and no attempt was made to reproduce forms accurately.

When comparing the Europeanized art of our foremost aboriginal painters with the descriptions of the Australian landscape contained in the native ceremonies, one becomes fully aware of the ruggedness and unusual colouring of this country, and one also realizes that each of these works of art has been entirely successful.

Attempts have been made, by contemporary Australian musicians, to incorporate aboriginal ideas in their compositions. John Anthill's "Corrobores" is probably the best known example of this type of work, and while the music does not seem to be greatly influenced by any elements of aboriginal music, the atmosphere of the entire ballet has much to commend it.

The knowledge we now possess of the cultural life of the oldest Australians places on us a responsibility. We must present this information in an acceptable form and in terms which the ordinary man can understand, and thus arouse a genuine interest in the ability of the native. Why should an aborigine feel ashamed of his own type of music? Why cannot the hymns be set by the natives themselves to their own music? It has always been thought that they would be unable to produce anything worthy of the exalted concepts of Christianity. This is entirely wrong.

Again, what have we done about assimilating facets of this culture into our own culture? Surely here lies the most important present-day application of this research. The creative workers should be able to produce a vital culture, a culture which is wholly Australian, and which speaks alike to dark or white.

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